

SOME FOLK-LORE  
STORIES AND SONGS  
IN CHINYANJA

R. SUTHERLAND RATTRAY



ZPA. 24.054-68



J. du Plessis

1911

4 NOV. 1941

MERENSKY-BIBLIOTEEK

UNIVERSITEIT VAN PRETORIA.

Klasnommer Z PA-24-064-68

Registernommer 68511

RATTRAY



Digitized by the Internet Archive  
in 2016

[https://archive.org/details/somefolkorestor00ratt\\_0](https://archive.org/details/somefolkorestor00ratt_0)

SOME FOLK-LORE  
STORIES AND SONGS  
IN CHINYANJA



# SOME FOLK-LORE STORIES AND SONGS

IN CHINYANJA

*WITH ENGLISH TRANSLATION AND NOTES*

BY

R. SUTHERLAND RATTRAY

MEMBER OF THE AFRICAN LAKES CORPORATION, LTD.,  
BRITISH CENTRAL AFRICA

WITH PREFACE BY

THE REV. ALEXANDER HETHERWICK, D.D.

AUTHOR OF "A PRACTICAL MANUAL OF THE NYANJA LANGUAGE," ETC.

LONDON

SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE  
NORTHUMBERLAND AVENUE, W.C.

1907

RICHARD CLAY & SONS, LIMITED,  
BREAD STREET HILL, E.C., AND  
BUNGAY, SUFFOLK.

## PREFACE BY THE REV. ALEXANDER HETHERWICK, D.D.

THE author of the following book has been for some years located among the Nyanja-speaking tribes of British Central Africa at Blantyre, and afterwards in Central Angoniland. His occupation as a member of the African Lakes Corporation has brought him into close contact with the native population of these districts. He has taken advantage of his opportunities to familiarize himself with the native language, of which he has acquired a very competent knowledge. In the course of his studies he made a collection of native folk-lore and stories which illustrate in the fullest degree the various constructions, idioms and grammatical forms of the language. These he has now published with the coöperation of the Directors of the Corporation.

The book is of value as containing examples of native life, habits and customs which are rapidly disappearing from the country before the advance of civilization and the work of Christian missions. The coming generation of natives will grow up under new influences, and the habits of thought and belief that ruled the lives of their fathers will soon be forgotten. Collections of folk-lore such as this book contains are therefore invaluable for the light they throw on a state of native life that is rapidly passing away.

To get into the heart of the native mind is a task well-nigh impossible for a European. The nearest

approach is made through the media of such collections as the author of the following pages has made. For this reason the book is commended to all who are interested in the study of native African life and habits.

It is further to be commended for its illustrations of the Nyanja language in which the stories, etc., are written. This language is spoken over the greater part of British Central Africa, or Nyasaland Protectorate, and forms the chief means of communication between the natives of the various districts themselves, as well as between the European settlers and the native population around them. It seems likely to become also the *lingua franca* of the whole of the British possessions in Central Africa that border on the Nyasaland Protectorate. The student of this language will find no better way into the heart of the subject he is dealing with than through the medium of these native stories. To facilitate this use of them, a literal translation is added, and notes are appended illustrating and explaining such idiomatic constructions as would be likely to present difficulty to a learner.

The writer of this preface has no doubt but that the book will prove its usefulness to the student of the Nyanja tongue, as well as its interest to the student of native African life and thought.

ALEXANDER HETHERWICK.

BLANTYRE MISSION,  
BRITISH CENTRAL AFRICA,  
*January 1, 1906,*

## PREFACE BY THE AUTHOR

IN the study of this language, the student is fortunate in having two such scholarly works of reference as *A Practical Manual of the Nyanja Language*, by the Rev. A. Hetherwick, M.A., D.D., F.R.G.S., and *A Cyclopædic Dictionary of the Mang'anja Language*, by the Rev. D. C. Scott, M.A., D.D., F.R.S.G.S.; on the other hand, there is a striking want of any good prose work in that language. Of translations of the Bible, and other religious books, there are many, but all such works, in the translation, follow the English text almost literally, and contain so many words from foreign sources as to be of little use to the student who, having mastered the grammar and syntax of the language, seeks to enlarge his vocabulary and knowledge of idiomatic expression by reading some prose work. (The ideal translation of the Bible, or other religious work, would be one in which the English sentence is taken, the meaning got at, and this remodelled and transformed according to the native way of thought and expression.) It is to supply such a want that this little work is intended. The aim throughout has been, in the Chinyanja part, to write each sentence as a raw native would speak it. It is a commonly heard saying, that only boys trained at a Mission talk the language " grammatically." This is correct, if by " grammar " we mean a principle of set rules for the speaking of a language. For to the uncivilized native any such rules as those governing our own, and other languages of civilized countries,

are unknown, and he talks, " having regard rather to the poetical feeling than to the grammatical position and syntax of a word." But enclitics, tense particles, concords, the various forms of the verb (applied, causative, intensive, reversive, etc.), and all those auxiliary particles such as *ba*, *ka*, *ngo*, *dzi*, and enclitic particles such as *-nso*, *-be*, *-tu*, etc., by which all the finer shades of meaning are expressed, he uses absolutely correctly, and it is with a view of understanding, and making oneself understood, to the raw, uneducated element among these natives, that one should go to the trouble of learning this language.

The customs, stories, etc., recorded herein are those of the natives inhabiting Central Angoniland. They are descendants, for the most part through intermarriage with the Achewa, of the Zulus who came from south of the Zambezi, scattering as they advanced, under different leaderships; those under *Gwaza* (the father of *Sakambewa*), and his *nduna Chiwere*, settling at Dowa; *Mpezeni*, a son of *Gwaza*, settling near Fort Jameson. *Mputa*, the father of *Chikusi*, after reaching as far as Lake Chirwa, and raiding the Anguru under *Sinjaubwereka*, came to Domwe, near Dedza, under promise of cattle from *Sosola*, a *Chipeta*, or *Nchewa* chief. (*Chipeta* and *Nchewa* are synonymous, the former word being a sobriquet bestowed on the *Achewa* who came on to the Angoniland plateau, by the *Achewa* who settled on the Lake shore, the latter referring to the former as the *a chipeta*, i. e. they of the *chipeta* (long grass)). Intermingled with these customs, borrowed for the most part by the conquerors from the conquered, are to be found traces here and there, and here and there a word, which strike the key-note of their past history, now all but forgotten even by themselves. But what is of their

past, and what of their present, will be clear to one who has made a more minute study of their Zulu ancestors than the writer had time or opportunity to do. Whatever be of merit in this little work, the writer owes to the Rev. Alexander Hetherwick, D.D., to whose kindness and courtesy in teaching him Chinyanja, when he first came to the country, he owes all that is best in his knowledge of the language.

MANDALA,  
BRITISH CENTRAL AFRICA,  
*January 1, 1906.*



## CONTENTS

	PAGE
PREFACE BY THE REV. ALEXANDER HETHERWICK, D.D. . . . .	v
PREFACE BY THE AUTHOR . . . . .	vii

### PART I (IN CHINYANJA)

NO.		
I.	ZA MWABVI . . . . .	17
II.	„ MALIRO . . . . .	22
III.	„ MALIRO A MFUMU A NGONI . . . . .	28
IV.	„ UNAMWALI . . . . .	30
V.	„ CHIKUTA . . . . .	33
VI.	„ MASASA . . . . .	36
VII.	„ ULOKAZI . . . . .	38
VIII.	„ UKWATI . . . . .	41
IX.	„ KACHISI . . . . .	43
X.	„ ULA . . . . .	44
XI.	„ UZIMBA . . . . .	45
XII.	„ MABISALIRA . . . . .	48
XIII.	„ KUKUSULA KWA ANGONI . . . . .	50
XIV.	„ MALIRO A ASUTU . . . . .	50
XV.	MFUMU YA KUKA NDI MKAMWINI . . . . .	51
XVI.	KAMBA NDI GWAPE . . . . .	53
XVII.	NSATU YA MITU IWIRI . . . . .	54
XVIII.	KACHIRAMBE . . . . .	54

NO.		PAGE
XIX.	KALULU NDI MKANGO . . . . .	57
XX.	KALULU NDI NJOBVU . . . . .	60
XXI.	TAMBALA NDI NAMZEZE . . . . .	62
XXII.	KAMBA NDI NYANI . . . . .	64
XXIII.	KAMBA NDI KAMUNDI . . . . .	65
XXIV.	WOPUNDUKA MASO NDI WOCHOKA MSANA . . . . .	67
XXV.	MWAMBI (NTANU) . . . . .	71
XXVI.	CHAMBA CHA KANONOMERA . . . . .	74
XXVII.	„ „ MTETEREZI . . . . .	76
XXVIII.	„ „ KANDENGA . . . . .	78
XXIX.	„ „ CHITOTO . . . . .	79
XXX.	„ „ KUNJU . . . . .	80
XXXI.	NYIMBO ZINA . . . . .	80

## PART II (A LITERAL ENGLISH TRANSLATION)

I.	THE ORDEAL POISON . . . . .	85
II.	A FUNERAL . . . . .	92
III.	THE FUNERAL OF AN ANGONI CHIEF . . . . .	99
IV.	THE UNAMWALI CEREMONY . . . . .	102
V.	THE BIRTH OF A CHILD . . . . .	105
VI.	A VILLAGE EXODUS . . . . .	109
VII.	MARRIAGE BY PURCHASE . . . . .	112
VIII.	MARRIAGE (CHIPETA) . . . . .	116
IX.	THE RAIN TEMPLE . . . . .	118
X.	THE LOTS . . . . .	120
XI.	HUNTING . . . . .	122
XII.	THE WITCH-FINDER . . . . .	125
XIII.	AN ANGONI PRAYER FOR RAIN . . . . .	127
XIV.	THE FUNERAL OF AN NSUTU . . . . .	128

NO.		PAGE
XV.	THE CHIEF OF THE KUKA AND HIS SON-IN-LAW . . . . .	129
XVI.	THE TORTOISE AND THE ANTELOPE . . . . .	131
XVII.	THE TWO-HEADED PYTHON . . . . .	132
XVIII.	KACHIRAMBE . . . . .	133
XIX.	THE RABBIT AND THE LION . . . . .	136
XX.	THE RABBIT AND THE ELEPHANT . . . . .	139
XXI.	THE COCK AND THE SWALLOW . . . . .	142
XXII.	THE TORTOISE AND THE BABOON . . . . .	145
XXIII.	THE TORTOISE AND THE LEMUR . . . . .	146
XXIV.	THE BLIND MAN AND THE HUNCHBACK . . . . .	149
XXV.	SOME RIDDLES AND PROVERBS . . . . .	153
XXVI—XXXI.	SONGS . . . . .	157

## PART III

NOTES ON PART I . . . . .	167
---------------------------	-----



## PART I

### CHINYANJA

(*Note.*—Dialectic peculiarities have been removed or explained.)



## I

## ZA MWABVI

I. MKAZI wa mfumu akafa<sup>1</sup>, kapera atafa<sup>2</sup> mwanua wache, apangana<sup>3</sup> kuti, “Inu pam’dzi pano tifuna kuti tiombeze”<sup>4</sup>. Pa mwabvi<sup>5</sup> wa mfumu aitana makosana<sup>6</sup> onse, koma pa mwabvi wa antu achabe amwa antu onse. Akaona palikufa antu, apangana ndi akulu kuti, “Taonani, pa mudzi pano antu alikufa tifuna<sup>7</sup> kuti tikaitane sing’anga adzatilondere<sup>8</sup> pam’dzi pano.” Ndipo atuma mnyamata mmodzi kukaitana<sup>9</sup> sing’anga. Abwera madzulodzulo<sup>10</sup>. Amkazika in’nyumba yina, antu osadziwa<sup>11</sup> kuti kwabwera sing’anga. M’mawa, adzukira mnyamata mmodzi, nakaima<sup>12</sup> pa bwalo, atakwera pa chulu, kuti antu onse amve, ndipo ati, “E muyevena<sup>13</sup>, musadia nsima lero, yemwe ali m’tulo adzuke<sup>14</sup>, adziniva yeka<sup>15</sup>, alikuti musambe nonse<sup>16</sup>, mulawa<sup>17</sup> kamoa kowawa lero.”

II. Yemwe amati achite<sup>18</sup> kadzutsa<sup>19</sup> angotse-ntseneza<sup>20</sup> ufa wache m’tala<sup>21</sup>, ayamba kubisa katundu kuti, “Nanga tidziwa bwanje lero, kumeneko kuti tikabwera”<sup>22</sup>. Ndi mikanda yonse bvule, bvule<sup>23</sup>, bvule. Akaona kuti dzuwa lirikuyamba kuturuka, asonkana antu onse. Ndipo ayamba ku-sankula amnyamata olimba, kuti, “Uje atsale<sup>24</sup>, ndi uje atsale, adziyang’anira<sup>25</sup> anzao, ndi kulonda<sup>26</sup> pa mudzi, kuti ana a sing’anga angadzayambe<sup>27</sup> kufumfula za antu osafa”<sup>28</sup>. Ndipo ayamba kunyamuka kunka<sup>29</sup> ku nthando<sup>30</sup>, nasenzeratu<sup>31</sup> mtondo

ndi munsi wache, (mtondo uli wonse<sup>32</sup>) njira imo-dzi, pingīni, pingīni<sup>33</sup>, nafika pali sing'anga<sup>34</sup>, iye nayamba kwandalitsa; safulatira<sup>35</sup> dzuwa, akazi andandalika mpambo<sup>36</sup> wao, amuna mpambo wao, bi! Sing'anga abvalira<sup>37</sup> myoni<sup>38</sup> yache, ndi machoa<sup>39</sup> a mbuzi, abvalira m'manja. Ndipo anyamuka mkulu ndi chipondamtengo<sup>40</sup>, kapena mbuzi, chakumasula tumba.

III. Ndipo sing'anga ati, "Patseni chiwanda"<sup>41</sup>. Ndipo mkulu uja, anyamuka kunka<sup>42</sup> kwa mfumu wa pa mudzi kuti, "Alikufuna chiwanda." Ndipo mfumu uja ati, "Nanga iwe sulikudziwa antu omwe adafa pano." Ndipo mkulu ampatsa kuti, "Pano adafa uje ndi uje, ameneo ndiwo taniitanira"<sup>43</sup>. Ndipo mapondera<sup>44</sup> ati, "Ndipatseni mfiti<sup>45</sup> zimene zidadia ameneo." Ndipo aitana antu awiri<sup>46</sup>, mkazi ni mpongo, kuti, "Anapiri, ndi uje, bwerani pano"<sup>47</sup>. Amene aitana'o abwera pafupi pa mtondo. Ndipo mapondera amasula tumba lache la nyani, nasolola kungwa la mwabvi, nabentulira mu mtondo ndi dzino la mvu. Pamene alikubentula, sata kungwa lonse, abentula, nasia. Akabentula, mwabvi ulumpa, ugwa ku dzanja la chikazi, akabentula, ugwa kudzanja la chimpongo<sup>48</sup>. Angodziwa kuti pano lero pali maere, kwa akazi kufa antu, ku mpongo kufa antu. Ndipo sing'anga ati, "Tipatseni antu, akatitungire<sup>49</sup> madzi." Ndipo mkulu uja ati, "Kodi titenge<sup>50</sup> angati?" Ndipo kapena mapondera ati, "Tengani antu atatu, chifukwa antu achuruka." Ndipo auza kuti, "Musakayang'ana mbuyo, mukangotunga, mubwera."<sup>51</sup> (Angazumule<sup>51</sup> mfiti'zo). Pamene wata<sup>52</sup> kutsotsolera m'mtondo, auza mnyamata kuti, "Yamba kusinja." Sasinja ngati<sup>53</sup> mpale, asinja gu', gu', natembenuza munsi. Pamene mnyamata alikusinja, mapondera amagogoda<sup>54</sup> mtondo go! go! ndi ndoda yache ya nyani<sup>55</sup>, yomwe akumbira dzipatso, nati—

IV. “ Kwee, wamvetsa macheana <sup>56</sup>,  
 Macheana Akundamva.  
 Gwiragwira n’gwankondo <sup>57</sup>,  
 Chidapa nyani ku Bongwe,  
 Musapera chobvundikira koma chogada-  
 mika.  
 Tumba langa mvetsa mzinje <sup>58</sup>.  
 Wadza <sup>59</sup> m’mudzi ndiwe <sup>60</sup> nkoswe.  
 Alikuti pano padafa uje ndi uje,  
 Ameneo ndiwo akwiitanira <sup>61</sup> iwe.  
 Ali apa, Anapiri, ndi bambo <sup>62</sup> wa kwa uje,  
 Anapiri, ndiwo <sup>63</sup> atenga denga.  
 Bambo natenga mpeni,  
 Kuti musali inu <sup>64</sup>,  
 Pompano, pompano, musanze kuwiri kuwiri.  
 Kuti muli inu <sup>65</sup>,  
 Tema, tema, tema.”

Pamene afika nao madzi’o, atenga mtsuko umodzi nakutulira m’mtondo, tobvu limvekere <sup>66</sup> tu, tu, tu, natenga chiko natunga chiko chimodzi cha mwabvi, namanka alikutakasa <sup>67</sup> ni ndodo yache ya nyani, alikunenera <sup>68</sup> kuti—

“ Tola, tola, tola, tola,  
 Muona loka <sup>69</sup> lakum’mawa, lakumadzulo mu-  
 saliwona’i <sup>70</sup>,  
 Kodi si ndi’nu uja?  
 Mudanka ku Dzomba <sup>71</sup>,  
 Mudaimba ng’oma,  
 Yamvekera ku Mperewera <sup>72</sup> kwa nchenche,  
 Nchenche ya chilimba.  
 Kuli buluzi wa ng’ala.  
 Kuti musali inu, mudamba ng’oma’yo,  
 Musanze.  
 Kuti muli inu,  
 Mufe.

V. " Mudanka kumwamba,  
 Mudatenga ntsitsi wa dzuwa <sup>73</sup>  
 Mwayesa <sup>74</sup> mkuzi,  
 Kuti, ' Ukale chilimbiriro,  
 Choti ine mwabvi ukadza,  
 Udzandipambane,  
 Ndidsakula ine,  
 Zimenezo, udzidule, dule, dule,  
 Mudameza dzira la mpungu,  
 Kuti mwabvi ukadza,  
 Udzasanduke mterera <sup>75</sup>,  
 Limeneli kaliswe <sup>76</sup>.

" Mudatenga ndulu wa ng'ona,  
 Mwaika mu mtima,  
 Mudatenga tumba la nsatu,  
 Mwameza, kuti mupambane,  
 Iwe kazing'ambe.

" Mudatenga pula,  
 Mudamaña ku pazi,  
 Kunka m'munda mwa mzanu,  
 Kukatenga dzintu,  
 Mulinkunka, nyang'a, nyang'a,  
 Kukasansira m'munda m'wanu,  
 Kwa mzanu kuli perete, perete,  
 Kwanu kuli ti, ti, ti.

VI. " Mukaona mwana wa mzako, akaenda,  
 Muti, ' Waenderanje,  
 Koma ndidakamudia ' <sup>77</sup>,  
 Ameneo alowe umu.

" Zibade za ku nsitu, mudamenyetsa pamodzi  
 kuti zisanduke nzulule,  
 Kodi si ndi'nu aja, mwaimba nyimbo, m'mati,  
 ' Chikakula, chikakula, chikakula,

Achita kugudubuza,  
 Kakachepta <sup>78</sup> angonyamula  
 Si ndi'nu m'matero?  
 Kani ine ndimanimva.  
 Kalumo kaja mwatenga?  
 'Yai ndaiwala.

" Chinamwali, chinamwali, e! e! e!  
 Mudatenga dzikongono dza ana a antu,  
 M'mamuka, mubvina nazo,  
 Mbuluzi wa ng'ala ali pa mpando,  
 Naimba ng'oma,  
 Kumodzi, kumodzi,  
 Wazungulira kuwiri <sup>79</sup>, wang'amba ng'omia.

" Chienda ndi usiku <sup>80</sup>,  
 Chidadza msana,  
 Chidamwona."

VII. " Ai taonana lero malire m'pompa <sup>81</sup>, la uko n'danga <sup>82</sup>, la uko ndilo lanu." Agwada pomwe pali mfiti, sayankula ndi mfiti iyo iyo <sup>83</sup>, ayankula ndi a chabe, yemwe walingana naye, nati, " Mwanawе, kodi udautengera kuti ufiti'o, kodi iwe udattenga kuti ulemerere, kuti udzipambana iwe weka?" Pamene alikunyamuka ati, " Ndakugwira, usapulu-muka'i, upite muno, upite muno, ulowe umo." Akaona kuti adata kusinja mwabvi, atenga madzi, nakutulira mu mtondo nayamba kutakasa, alikuchotsa masese <sup>84</sup> ache natenga ziko ziwiri, natunga mwa-bvi. Anapiri aja ndi bambo wa kwa uje, ameneo ndiwo ayainba kumwa. Ndipo amwetsa anzao onse, amuna awiri abwere nadzamwa <sup>85</sup>, natunganso, na-patsa akazi awiri. Adzamwa chokachokacho <sup>86</sup> mpa-ka kuta.

VIII. Ndipo mapondera ati, " Kamoa kameneko ndachita kogula, musataya, iai inu, tangonena kuti mulawe, ndi kamtsuko." Ndipo agwetsa mtondo

ndi pazi naimba ndiu<sup>87</sup>. Akaona mfiti imodzi yafa, ati wagwetsa mtondo. Mfiti yina pofa, ingoti, "Uwi, Uwi"; antu adziwa kuti ameneyu adasanduka fisi; akalira ngati mkango, adziwa kuti chinali chirombo chachikulu. Ena pamene alikufa afumbata m'manja. Akafumbata dzanja limodzi, ndipo adziwa ameneyu adadia antu asanu; akafumbata m'manja awiri, adziwa kuti adadia antu kumi. Pamene asanzasanza ata, alumpitsa njira. Akaona walumpa, adziwa ndi muntu, chifukwa anatenga siswiri natsukira mwabvi wache. Ndipo sing'anga ati, "Ngādzimuka<sup>88</sup> ku mudzi tsopano, kwagwa mtengo siku-zimirai"<sup>89</sup>. Yemwe analimbitsa, akaona chimbuzdzi, nafa. Sing'anga akamva kuti kwafa muntu, amuka konko kukabvula nsaru yache ndi kudula mikuzi. Amene atsala pa nthando, akakala mfulu, ndipo atenga dipo kukaninka sing'anga kuti, "Ndikakwirire." Akakala kapolo ndipo adzatenta. Antu amene adatsala ku mudzi adzamwanso mawa. Mapondera, pamene alinkunka kwao, ampatsa mbuzi, kapena muntu, bambo wache yemwe<sup>90</sup> adafa ni mwabvi. Nsaru zimene akabvula kwa mfiti'zo, anka nazo, atsukira mwabvi wache kuti udzipabe antu. Muntu akafa ni mwabvi satenga mzimu<sup>91</sup> wache ku mudzi, aupitikitsa ku chire.

---

## II

## ZA MĀLIRO

I. Muntu akafa<sup>1</sup>, auza antu onse kuti muntu uja watsinzika<sup>2</sup>. Ndipo akulu a pa mudzi asonkana

kunka<sup>3</sup> m'nyumba'mo. Nayamba kusambitsa<sup>4</sup> mtembo, namdzoza mafuta, namuta.<sup>5</sup> Ndipo afuna mwala wa tantwe, naika pa koma, namkazika tsonga pa mwala'po. Ndipo antu ayamba kulira akazi oka ali m'nyumba muli chitanda<sup>6</sup>, amuna akala panja, ana m'konde. Alikulira kuti, "Mai wa wa we, mwiyeni wami"<sup>7</sup>, ndichita<sup>8</sup> bwanje ine lero, mai, mwiyeni wami." M'mawa, pamene kwacha, antu ena atenga makasu ni nsembe<sup>9</sup>, anka pa pumulo<sup>10</sup>, nafutira nsembe pa tsinde pa mtengo napita, poti pano<sup>11</sup> alikufika pa manda, atola mwala, amene watola'yo, naponya, nati, "Tapita"<sup>12</sup>. Ndipo ayamba kulambula natenga nsembe nalemba litinda<sup>13</sup>. Akata kulemba, nabwera mkulu mmodzi, natema dote, atemanso la kwina, antu ndipo ayamba kukumba. Antu a pa maliro saopana; akafuna kutukwana, angotukwana. Akata kukumba dzenje, muttu akalowa, osaoneka. Pamene akumba<sup>14</sup> dzenje lalitari, aopa infiti, kuti zingadzamnyamulire<sup>15</sup> papupi. Ndipo atenga tsekera, lomwe anamyesa nalo, nayesa mudzi<sup>16</sup>. Afula malo ache. Akata abwera akulu kudzasuzumira<sup>17</sup>. Awiri amene akala m'manda'mo, ndiwo<sup>18</sup> adzikulu<sup>19</sup> akulu, amene adzidzagawira<sup>20</sup> anzao zintu zonse.

II. Amene akatenga<sup>21</sup> mtembo amuka alikulira. Ndipo antu amene atsala ku mudzi asonkana, nafika, nalowa m'nyumba'mo, nanyamula<sup>22</sup> mtembo. Ayala impasa pa komo, namkazika pompo, nanyamulanso, nanka<sup>23</sup> alikumtandalitsa nyumba zimene akakala<sup>24</sup>, nanka naye pa bwalo pache, namkazika. Ponyamula apo, n'kupita<sup>25</sup> naye ku manda. Pamene afika pa pamulo, namkazikanso pansi, ponyamula'po ndiye kukafika ku manda. Ponka ku manda, ndipo atsogola amene asenza katundu ndi mpasa. Amene anyamula mtembo amuka alikulandirana. Akafika pa manda apatsira adzukulu omwe adakala m'manda'mo. Ndipo ayamba kubyula nsaru yache,

natenga mwala wa tantwe, namkazikira, natenga mwala wa mpero, namwiika pa mutu. Kuti ali ndi ana<sup>26</sup>, āgwiritsa<sup>27</sup> mkala nakaponya<sup>28</sup> m'manda'-mo (chimenechi n'chidetsa-mtima)<sup>29</sup>. Ndipo mkulu atenga kasu, natema mbali yina ndi yina, ndipo antu ambiri ayamba kukwirira, adzukulu alikupo-ndaponda.

III. Akata kukwirira, agulula makasu, nanka ku madzi. Atsogola amene asenza makasu ndi katundu wache wa muntu amene wafa'yo. Pamene afika kumadzi, ayamba kusamba ndi<sup>30</sup> adzukulu, ndipo antu onse, amuna asambira ku mtunda, akazi ku madzi<sup>31</sup>, satsulukutana<sup>32</sup>. Pamene ata kusamba, atenga nsaru, ndi njobwe, ndi nsengwa zache zomwe akadiera<sup>33</sup>, natenta, fulusa lache nakapiza madzi. Ndipo anka ku mudzi alikulira. Pamene afika kumanda sing'anga afuna mankwala<sup>34</sup> wakuchotsa chiwanda; natswanya naika m'pale, natsira madzi, napukusa<sup>35</sup>. Mzukulu ndiye ayamba kupaka pa msongolo, ndi m'masso, ndi m'manja, ndimo abwera ena napakanso. Kuti anali ndi ana ache, napaka. Agonanso pa masiye pompo. M'mawa mwache kutacha, mwini wache amene wafedwa'yo<sup>36</sup> atenga mbuzi ndi nkuku nakapatsa adzukulu, ndipo ayamba kwayereka<sup>37</sup> antu ndipo ametana mpala. Asolokazi<sup>38</sup> anka ku chitangamire<sup>39</sup> kukaruka zitambo zofiira<sup>40</sup>, ndi kumeta apo. Antu onse akata kumeta pe, apula nyama, nayamba kupakula. Agonanso pa masiye pompo. M'mawa mwache nayamba kuola fulusa, adzukulu oka ndiwo aola, nakataya ku mpa-mbano. Ndipo antu abalalika.

IV. Asolokazi akala pa masiye; adzukira m'mawa ndi madzulo kukalira kutengo; akakomana ndi antu afuka nsaru ku mutu. Adzukulu ndi akulu a pa mudzi ndiwo alekana malo ndi akazi ao. Aka-kala, kapena mwezi umodzi, akulu apangana kuti anyike<sup>41</sup> chimera. Asanayambe<sup>42</sup> kupika moa akulu

anka ku ula<sup>43</sup> kukaombeza<sup>44</sup>, kuti, Tirikutereka moa pa moto, kaya udzapsya bwino, osachita nte-nya<sup>45</sup>, ndi antunso asadzayamba ndeu." Ndipo wa ula alandula<sup>46</sup>, kuti, "Moa udzapsya bwino." Ndipo afunsanso pompo kuti, "Mkazi amene adzatereka moa pa moto nd'ani." Ndipo wa ula aombeza, nati, "Koma, Anapete<sup>47</sup> ndiwo akatereka moa." M'mawa natereka moa, m'mawa mwache napikitsa, lachitatu nuswera<sup>48</sup>, la chinai nabviira. (Moa wa chabe, ukakana kuwira, asweretsanso, koma moa wa maliro, ungakane kuwira angopikabe<sup>49</sup>.) Tsiku limenelo ndilo amema<sup>50</sup> masewera, nauziratu<sup>51</sup> antu onse kuti moa wapsya madzulo ache. Ndipo asonkana antu onse nayamba kubvina chamba. Apempa "chikoleza moto," ndi "kutsira ng'oma." Akabvinabvina<sup>52</sup> pabwera<sup>53</sup> mkulu nati, "E! machete! machete! mwasonkana antu onse pano, tao-nani ife ndife antu olira, pasaoneka wina amene achita ndeu; yemwe ali ndi chigololo, akachitire<sup>54</sup> kwao." Pamene kwacha ndiye kuturutsa chisamba m'maso<sup>55</sup>. Pamene duwa lifunda asonkana adzukulu onse ndiye kuturutsa nkali imodzi ya moa imeneyo ndiyo chanjero<sup>56</sup>, natenga natira m'pale amasandutsa madzi, kuti adziyerekera<sup>57</sup>, akayereka nakameta bwino anzache. Akazi alikumeta ku nyumba ya masiye. Asolokazi oka ndiwo akameta ku tengo ndi kubvula<sup>58</sup> zitambo zofira, nabvala zina za mafuta, napita kumadzi kukasamba. Ukakala moa ulipo,achezeranso, kuti ute msanga, antu alo-we m'zimpasa. Asolokazi sapitanso kutengo kukalira, yemwe afuna chigololo angochita, koma pamene alikuchita abvula zitambo za mafuta.

V. Akagonanso mwezi umodzi ndipo ayamba kufulamiza akazi kuti, "Tsopano kangazani chimera." Moa umeneo ndiwo "wobweza mzimu"<sup>59</sup> ndi "wogwetsera nyumba." Ukapsya, akazika m'nyumba ya tsopano, yomwe adamangira pa mbali ya

nyumba ya siwa (siwa = masiye). Akulu nasonkana m'nyumba'mo nati, "Nyumba yanu nai<sup>60</sup>, mudziyang'anira<sup>61</sup> ana'wa, osamati<sup>62</sup> akaenda, mukamgwetsa<sup>63</sup> ku chipanda; mukafuna kupemba kantu, mutumiza njoka mshawa, kapena buluzi kapena tonkwetonkwe (nadzikambe), ataona<sup>64</sup> chimenechi, ndiyey kukaombeza ula, wa ula ati ndi mzimu wa mbale wache, ulikupemba moa." Painene amwa ata moa ndiyey kuonga kuti, "Yewo pete<sup>65</sup>, yewo pete." Adzukulu ndiyey kuyamba kugwetsa nyumba ya masiye, akagwetsa natenga madzi nasamba m'manja. Ndipo atenga kankali nakumbira pa komo pa nyumba ya masiye, naika nkali pomwepo, nakwirira, ingooneka miromo yoka, nabōla, ndiyey kutenga moa, natira m'nkali'mo, upitirira pansi, natenga pale, nabvundikira, natenganso chitseko, naika pompo, natenga nsungwi, azika pa chitseko, natenga chiko, achola mtibo wache, nakoloweka ku nsungwi. Akata dzimenezo naturutsa moa wa adzukulu, nabvina chamba, kapena cha chitoto<sup>66</sup>.

VI. Tsiku limeneli ndilo asolokazi aonana ndi antu a amuna. Chaka china alima oka, ndipo patrukua mkulu wina kudzauza<sup>67</sup> kuti, "Maliro m'bakale<sup>68</sup>, tsopano chitani chimera, ndi kugana<sup>69</sup>, madzi akatayika saola." Ndipo ayamba kufulamiza moa, ukapsya nabwera adzukulu onse, alikuchezera chamba. Asolokazi alawira mamawa, natenga mtsuko wa moa, anka nao ku madzi nabvula zitambo, atenta, nazimitsa ndi moa. Ndipo akulu asonkana nati, "Tiyeni titenge chokolo<sup>70</sup> tsopano." Nauza mchembere zazikulu zikulu, kuti zipite kuka<sup>71</sup>,zikauze akazi kuti auje alikufuna kulowa m'chokolo. Akazi poyamba, nakana, kuti "I'e sitifuna'i tidakalira"<sup>72</sup>, ndipo mchembere zipita kukanena ku bwalo. Amuna nati, "Kodi atero," natenga ndodo zao napatsa mchembere. Mccheinbere zipitanso kwa akazi, naturutsa ndodo. Ali<sup>73</sup>, "Iyi nja uje<sup>74</sup>, iyi

nja uje." Nasankula imodzi ya mwanna yemwe alikufuna. Akalandira, mchembere zituruka kukanena kuti, "Chokolo chalira uje." Iye mwanna'yo atuiniza antu kukaturutsa moa ku nyumba ya akazi. Mwanna yemwe wamkonda napita ku sing'anga, kukapempa mankwala, natenga chipondamtengo<sup>75</sup>. Sing'anga nampatsa kuti, "Koma ukayambe kusambitsa mkazako wa kale, usanalowe m'nyumba ya mkazi wa masiye." Natenga mankwala nakapatsa akazache akale nati, "Nao mankwala<sup>76</sup> udzisamba"<sup>77</sup>. Iye napita ku nyumba ya mkazi wache wa tsopano, natenga pale, natereka pa komo. Likafunda, natira madzi, atenga mankwala, atira momo, nayamba mwanna kutsopa, napaka mwendo. Mkazi nachita chokachokacho<sup>78</sup>. Mankwala ena ali m'mbia, mkazi napukusa, nanyamula, nanka nao ku mpambano, nayamba kusamba mwanna, akata, nabweranso mkazi nasambanso. Madzulo, atenga nkuku yeikazi, naponya ku myendo<sup>79</sup> nagonana. M'mawa mbale wache wa muntu amene adafa'yo adzatenga nkuku, kunka nayo ku nyumba ya mai wache. Mzimu utsatira<sup>80</sup> nkuku'yo. Mwanna akakalakala, akafeza mkazi 'yo ngoipa angolekana naye, anzache angoti, "Wangotenga mauta oka." Mkazi akafuna kukwatiwa<sup>81</sup>, ni mwanna wina, angokwatiwa naye osachitanso<sup>82</sup> mankwala.

---

## III

## ZA MALIRO A MFUMU A NGONI

I. MFUMU ya dziko lonse ikafa<sup>1</sup>, sauza antu a pa mudzi msanga, atsogola atumiza<sup>2</sup> mitenga m'midi yina kukauza<sup>3</sup> antu, kuti “ Tambo lagwa lero ”<sup>4</sup>. Pamene atero<sup>5</sup> aopetsa kuti<sup>6</sup> “ Tikaiza msanga amnyamata'wa, anganke ndi kuchita<sup>7</sup> chiponde cha mfumu ”<sup>8</sup>. Ndipo antu onse asonkana mabwalo mabwalo<sup>9</sup>, zikopa ziri m'manja, abvalirabvalira<sup>10</sup> ndi myoni<sup>11</sup> yao, ndi dzipandya<sup>12</sup> dza mbuzi, kuli mbu, ngati<sup>13</sup> abvalira dama, kwina<sup>14</sup> ali maliro. Ndipo akulu amkumatitsa<sup>15</sup> mfumu, namgwiritsa m'masya, natenga chiko chaching'ono, namgwiritsa m'dzania. Pakumsambitsa atenga udzu wa pa dambo. Sambitsa tupi lonse, angombulula<sup>16</sup> ku maso koka. Satunga madzi a pa chitsime, omwe amwa antu, akatenga<sup>17</sup> madzi a mu'mfleni<sup>18</sup>, oenda<sup>19</sup>. Samdzozza mafuta m'tupi lache. Ndipo atenga nyongo, nambveka, m'mutu monse mbu, natenga chikopa cha ng'ombe, yakupa lero lomwe, namuta<sup>20</sup> nacho. Samfunditsa ndi ku mutu komwe<sup>21</sup>, angolekeza m'kosi, natenga mseso<sup>22</sup> wa ng'ombe, nambveka. Ndipo amkazika pa mwala, natenga moa natira m'chiko chija.

II. Mtembo ukala m'nyumba masiku anai, masiku ameneo nkondo irikuguba<sup>23</sup>, osaleka'i. Mtembo ukayamba kununka, atenga mafuta namatsira<sup>24</sup> m'mbale, natenta. Tsiku la chisanu ndipo anyamula mtembo, mwana yemwe mfumu<sup>25</sup> adati “ Uyu ndiye adzakala mfumu,” amene'yu ndiye atsogolera, abale ache onse amtsata pambuyo ndi akazi a mfumu wakufa'yo. Nkondo irikudza, irikusupa<sup>26</sup> mabwalo mabwalo<sup>27</sup>. Anyamula mtembo, ndi akulu akulu,

annyyainula chatsonga. Akafika naye <sup>28</sup> pa madzi po, mfleni ukakala woenda, satseka, ukakala wau-  
ng'ono, atseka ndi miyala ndi dhote, ndipo kumzi  
kuuma gwa. Ndipo ayamba kuyala nkuni pa ta-  
ntwe, natenga mtembo nagoneka pamwainba, nate-  
nga nkuni zina nachinjikiza nazo ku mpepete. Pa-  
mene ata kukundika nkuni, mkulu mmodzi wa imvi  
apeka moto <sup>29</sup>, ukagwa, akoleza, nayatsa, moto u-  
mveke tolo! tolo! Mwana uja amkazika komwe kuli  
kulowa utsi kuti umtsire. Aima ni mwendo umo-  
dzi, chikopa chache agwira m'manja. Moto, ukapu-  
lika antu ati, "Zi!" Alikuguba alikuimba nyimbo  
zao alikuti—

III. "Ndawa iseye,  
Waziva zitini mkazi wa ndota <sup>30</sup>,  
Yeswa."

"Chayani <sup>31</sup> mikondo kwa Afo <sup>32</sup>,  
Hayo, hayo, ho.  
Chayani mikondo kwa Afo,  
Wamsia,  
Wamsia, m'pakati."

"Wamperekeza Humba'yo <sup>33</sup>,  
Wadia nyanga Humba'yo."

Chikopa chache chomwe akagwira <sup>34</sup> atentera pa-  
mbali pamodzi ndi misewenzi. Moto ukanyeka, ndi  
mtembo omwe ukapserera ndi kusanduka <sup>35</sup> makala  
oka oka, akapiza madzi. Kuti anatseka <sup>36</sup> mfleni,  
agamulira madzi, fulusa lonse lipita pa kumsi pa  
*Mawi* <sup>37</sup>. Akaona kuti ata, apa nkosa natenga chip-  
pande nachinjizira <sup>38</sup> magazi, nakazika pompo. Na-  
senda nkosa 'yo, natumbula natenga chipfu nakutu-  
lira pa mwala pompo nayamba kuzira. Nyama adia  
akulu akulu oka. Akata ndiye kuchoka, kunka ku  
mudzi <sup>39</sup>, napa ng'ombe zambiri, antu adakaguba-  
be <sup>40</sup>. Achotsa zimbudzi nyumba zonse za masiye.

IV. M'mawa mwache nameta makosana <sup>41</sup> onse, ndipo antu a m'midzi ameta. Asolokazi <sup>42</sup> abvala zitambo zofira. Ndipo aswera <sup>43</sup> masiku atatu, la chinai ndiye kusonkana antu onse mfumu wa tsopano naima pa bwalo pa mwendo umodzi. Ndipo mkulu mmodzi anyamuka nati, "E, muyevena <sup>44</sup>, inkosi yanu ya tsopano ndi Pete" <sup>45</sup>. Ndipo antu onse ati "Baiete." Zikopa zao zimvekere <sup>46</sup> li, li li, kuli biriwiri. Akulu akulu natenga mwana kunka naye ku nyumba, kukamlanga kuti, "Lero watsala weka, usunge antu ako bwino, ngati chomwe adachita nao bambo wako. Muntu akalakwa, umamkululukira, koma kulakwa kuchita chigololo chimenecho ndicho choipa, chosakululukika" <sup>47</sup>.

## IV

## ZA UNAMWALI

I. BUTU akakula, akakala <sup>1</sup> pa njira. Muntu amene apita pompo, ampeza, ali kale <sup>2</sup>. Akakala mwanina, akaiza <sup>3</sup> mkazi kuti, "Ndatola nyama yanga, iri apa, takanyamulani." Mcembere imuka kukanlakula naye, ampeza nsaru yache iri gudu ! gudu ! osapendulizai <sup>4</sup>. Ndipo mcembere 'yo idziwa kuti ameneu wakula, namtenga kunka naye ku madzi <sup>5</sup> kukamsambitsa <sup>6</sup>. Pobwera naye <sup>7</sup> ku <sup>8</sup> madzi'ko, amwiika m'nyumba mwa mbuya <sup>9</sup>. (Amene wamtolala'yo ndiye pungu lache). Ndipo anka, nakauza mcembere zina kuti "Mwana uja wakula." M'nyumba'mo agona masiku asanu ndi limodzi. Nmwali'yo, akakala wa kwa Kwooni <sup>10</sup>, ampatsa nsi-

ma ya mapira oka, akakala wa mfunda<sup>11</sup> wa chabe, ampatsa nsima iri yonse<sup>12</sup>. M'ndiwo zache satira mchere<sup>13</sup>. Nsima adiera<sup>14</sup> m'chipapa ndiwo m'pale. (Chipapa chomwe adieracho adzataya tsiku luturuka m'tsimba<sup>15</sup>).

II. Tsiku la chisanu ndi chimodzi, kusanache<sup>16</sup> mchembere ilawira buli, ndi kuomba<sup>17</sup> ntungululu<sup>18</sup>, ndipo mchembere zoka zoka zisonkana kunka naye<sup>19</sup> ku madzi. Kuti anali<sup>20</sup> wa chipongwe, ammanga m'mtolo, namponya m'madzi'mo. Mchembere zirikuota moto pa mtunda. Dzuwa likafunda ndiye kumbvuula namkazika pa mtunda nayamba kubvina ndi kugwedezera mutu wache ndi kumlanga, kuti, "Iwe dzimva<sup>21</sup>, ndidakutuma kuti ukanditungire madzi ndipo udakana, ukati kuti, "Sindine muntu." Nanga ku madzi kuno udakabwera weka lero? Nanga amene akubweretsa kuno, si mchembere." Ndipo amfotokoza<sup>22</sup> fotokoza. Akata ammeta ku mutu ndi ku chinena ndi kumdziza mafuta ndi kumbve ka mikanda. Ndipo ambereka pungu lache. Pame-ne alikunka alikuimba,

" Manya mai, manya<sup>23</sup>,  
 Ndinali kwatu, ndinalije manya,  
 Ndadza m'Chingoni,  
 Ndaona manya,  
 Manya, eh ! "

" Ziri, ziri, ziri pa ine,"

" Namwali tetera, namwali tetera,  
 Nditetera bwanje, ndine msoti,  
 Tetera."

Pofika naye ku nyumba ya mai wache aimba,

" Gubidi gubidi m'nyumba mwa mache.  
 M'nyumba musali mwache."

III. Ndipo ayala mpasa, nakatenga mwanna wa-

che, natambalitsa pamodzi, nayamba kummeta, tsi-tsi likagwa antu aponya mikanda. Atenga ndodo napingasa pa myendo pao kuti adziwe kuti ndodo imenei ndiyo idzidzandimenya. Akata kumeta, ndipo atenga mafuta ndi kudzoza<sup>24</sup> matupi ao. Pame-ne kwada mchembere zimtenga namwali'yo kunka naye m'nyumba ya mwanna wache. Ndiwo ziri pa moto. Usiku mkazi nadzukira, natenga mchere<sup>25</sup> natsira m'ndiwo. Mamawa, kusanache, antu asanatsegule, atenga ndiwo, nanka alikupatsa<sup>26</sup> amai ao ndi pungu lao. Ndiwo'zoangoika pa komo, akatsegula azipeza, napaka ku pazi ndi m'kwapa; ana ang'ono angodia. Akakala ndi abale ache, ali kutari, asongola kansungwi, natunga nyama'yo kuti wapatari uja akabwera adzapaka kupazi. Kapena wa patari akakala asadamve kuti kudagwa zotere, akabwera pa mudzi poti, "Patseni madzi ndimwe," angomkaniza dala, kwina alipo<sup>27</sup>, nakanitusutsira<sup>28</sup> ndiwo kuti atsogole<sup>29</sup> wapaka kupazi. Kapena mkazi uja akapeza mwanna wache ndiye chimbuiria, angokulungira m'nyumba momo, osaturukira kunja, kukapereka ndiwo. Ndipo mchembere zidamnyenga mwanna kuti, "Kweye ku ula<sup>30</sup> ukaombeze." Iye poti amuke<sup>31</sup>, aitana mwanna wina adzata<sup>32</sup> unamwali. Namwali'yo akakala wopanda mwanna, mchembere zimuza kuti amuke kwa abwenzi ache; ndiko kuchita chigango<sup>33</sup>. Madzulo natenga mpika ni ndiwo nanka kubwalo. Amnyamata naturuka kukagona kwina. Mamawa mkazi achoka kunka kuka<sup>34</sup>.

---

## V

## ZA CHIKUTA

I. MKAZI akatenga mimba, mchembere zikauza<sup>1</sup> mwanna, kuti, "Tsopano mkazi usagona nayenso mlekani matala"<sup>2</sup>. Mwanna, akakala ni mkazi wina, adzapita ku nyumba yache. Tsiku lomwe mkazi alikufuna kulowa m'chikuta<sup>3</sup>, auza mwanna wache kuti, "Turukani." Ndipo mwanna uja akauza<sup>4</sup> mchembere, kuti, "Mkazi wanga alikudwala." Ndipo mchembere zimuka ku nyumba, ziwiri<sup>5</sup>, nayamba kuturutsa ziwia<sup>6</sup> zonse za m'nyumba'mo. Mkazi'yo, akabvuta, osabala msanga, mchembere zimuza kuti, "Mwanawe<sup>7</sup> nena ungafe<sup>8</sup>, kuti adakugwira wina." Kuti adaangwira<sup>9</sup> anena kuti, "Ine uje ndiye anandigwira." Mchembere zingobisa zimenezi. Akaona moyo<sup>10</sup>, ndipo amsambitsa<sup>11</sup> mwanayo. Ndipo mchembere imodzi imuka kukauza<sup>12</sup> mwanna kuti, "Mkazako wachira bwino." Kapena mkazi wabala mwana wa mpongo ati, "Waona ndodo." Kuti wabala wa mkazi ati, "Waona nsengwa." Ndipo mwanna abwera, nakala m'konde napeka moto<sup>13</sup>. Moto omwe unali m'nyumba ataya. Mchembere itenga wa tsopano, nikoleza<sup>14</sup> m'nyumba. Mwanna nachoka ku nyumba kwina, sagonanso pamodzi ni mkazi wina mpanaka kufikira<sup>15</sup> mkazache aturuka m'chikuta<sup>16</sup>.

II. Pamene alikudziwa kuti mchombo ulikufota, mwana'yo, pomkazika pa mwendo, adzimpendekeetsa<sup>17</sup>, kuti mchombo ukaduka, udukire pa mbali; ukaduka, ukagwa pa chinena, mwana'yo adzasanduka chimbuiria<sup>18</sup>. Mchombo akwirira m'konde. Tsiku limenelo ndilo tsiku lakumeta. Ayamba kumeta mwana, ndiye kumeta mai wache. Pakumeta mwa-

na asia tsitsi pa liwombo<sup>19</sup>. Mwana akakala wa kwa Maseko<sup>20</sup>, amsia ndi pa nkongo<sup>21</sup>, ndipo gogo amchula dzina lache kuti, “Mdzukulu wanga’yo<sup>22</sup> dzina lache ndi uje.” Dzina loyamba adzakala nalo mpaka kufikira<sup>23</sup> kuseka, ndipo bambo wache, akafuna, adzamchula dzina lina. Akakulanso, adzadzichulira yeka, kuti, “Tsopano ndine uje.” Akakula nditu, adzasianso dzina lache la kale, ndi kuchula<sup>24</sup> lina. Muntu akamchula dzina la kale, ati, “Wandichula dzina la chinkumbangaluwe.” Pamene ameta ata<sup>25</sup>, gogo wache akhala<sup>26</sup> mankwala, dzina lache pfundabwe, asanganiza ndi mafuta a nsatsi, ndi chikule, ndipo kupaka<sup>27</sup> pa liwombo<sup>19</sup>. Mankwala ameneo apaka masiku onse. Mwana akawima ndiye kuleka. Pamene apaka<sup>28</sup> mankwala, aopetsa duwa, kuti lingabōle pam’tu. Ndiponso atenga chizuzu natsira m’dende wopikira bota. Kudzaleka bota’lo koma mwana’yo atakwima<sup>29</sup>.

III. Tsopano nayamba kufukiza<sup>30</sup> mwana. Atenga muzu wa nyalinse ndi mayani<sup>31</sup> a chipunganyunu naika m’ntalo<sup>32</sup> ya madzi, natenga miyala ya nsangalabwe<sup>33</sup> inai, naika pa moto, ikapsya napana, natsotsoloza<sup>34</sup> m’madzi, mtunzi<sup>35</sup> imgwira mwana-vo. Pamene atero<sup>36</sup> aopetsa tsempo ndi mauka<sup>37</sup>. Ndipo azira m’nyumba, natenta zintu zomwe zidatsala<sup>38</sup> m’nyuniba’mo, nsengwa ndi pale, ndi zipande. Moto afumulira pa mtunda<sup>39</sup>, aola fulusa loka, nommanga mwana mkuzi, azima moto<sup>40</sup>, akapala ku nyumba yina. Ndipo abwera mwanna, naimirira<sup>41</sup> pa komo, namtema mwendo. Ayambira chala chachikulu, natema mphini zinai pa nsongolo zinai, pa bondo zinai, mbali yina ndi yina, mwendo winanso chimodzi modzi, pa chifuwa atema mphini ziwi-ri pa msana ziwiri. M’mphini’zo apaka mankwala a chinyalo<sup>42</sup>. Pamene atero, aopetsa, akalumpa pamene akakwirira mchombo ndi nsapo<sup>43</sup>, angatenge ntenda ya mwendo. Mwan’na uja akakala ndi mka-

zi wina, ameneyu ndiyē apota inkuzi wa chingwe cha mpoza, ndiyē kuika pansi pa impasa pomwe agona. M'mawa mwache nalawira kukamanga mwana'yo mkuzi. Muntu'yo akakala alibe mkazi wina ammanga mwana ndiyē mbale wache. Mwanna saona ukope ya mwana wache msanga; koma tsiku lina mchenibere zomwe, ndizo zimgwiritsa m'manja. Bambo<sup>44</sup> uja nakoka chira<sup>45</sup> la nikanda napatsa mchembere.

IV. Pamene aona kuti mwana wayamba kumera mano a kumsi ndi kusekera antu, akulu amuza bambo wache, kuti, "Tsopano ubweze mwana m'mudzi." Gogo wache wa mwana akungiratu<sup>46</sup> lizango. Ayamiba ni kansaru nakulungakulunga<sup>47</sup> mankwala pamodzi ndi chingwe; ndiyē kutenga kanguo asokezera pompo, natenga mikanda narukira pompo. Mkazi napikiratu ndiwo<sup>48</sup>. Madzulo ache mkazi ndi mwainna agona pamodzi, (ndiko kubweza mwanna m'mudzi). Adula mkuzi wa kale, ammanga lizango, lizango lina aantsamiritsa mwana ku mutu. M'mawa natenga ndiwo kukapatsa mchembere ziwiri zija, natenga lizango lomwe anamtsamiritsa, namanga pa kosi, ndipo atenga mkuzi wa mikanda apakiza mpinjiri, nambveka mwana'yo. Lizango likaduka, salifunafuna, angoleka. Mwana wa kanda akafa, asanambweze m'mudzi, akataya ku dambo m'pepete mwa'madzi, maliro ache alira akazi oka. Amuna akaponda pamenepo, watenga ntenda ya nyesi. Dzina la manda ndi nsenye.

---

## VI

## ZA MASASA

I. MFUMU wa pa mudzi, pamene alikufuna kututa masasa<sup>1</sup> auziratu amnyamata<sup>2</sup>, kuti afuniretu mirimo, adzingounjika<sup>3</sup>. Ndipo tsiku lina mkulu alawira kunka alikuyang'ana<sup>4</sup> mbuto yabwino. Akaona<sup>5</sup> kuti mpabwino, ati, “Malo anga ndi ano.” Akanka ku mudzi, madzulo ache<sup>6</sup> auza antu ache kuti, “Musasimbwa<sup>7</sup>, ndirikufuna kuti ndikakoleze<sup>8</sup> moto pa tengo, pano pandikhola”<sup>9</sup>. M'mawa kutacha<sup>10</sup>, mfumu ilawira ndi mbale wache, ndi sing'anga, ndiye kunka<sup>11</sup> ku masasa. Ayamba kuzungulira, alikumanga dzikosi<sup>12</sup>, napaka mankwala, napeka moto<sup>13</sup> pamene alikufuna kumanga nyumba ya kuka<sup>14</sup>, natsira mankwala pa moto'po, natenga madzi napemerera. Pamene atsirika<sup>15</sup> choinchcho aopa mfiti ndi mikango. Ndipo antu akumudzi kumabwera ndi mirimo, nāuza kuti, “Lambulani apa.” Nalambula, akata, mwini wache wa pa mudzi atenga nsichi za pa komo, nazika, akazikanso za pa tala, antu a chabe, ndiye kuziika. Akata kumanga ya kuka, ndiye kumanga ya mulumuzana<sup>16</sup>. Kukada antu ena ndiye kuchoka kunka ku bwinja. Apo patsala mfumu yoka ndi antu ena amene agona ku masasa'o, sadzabweranso kukagona ku bwinja. Madzulo ache natenga moto kukakoleza m'nyumba, pokoleza sakala pansi, akoleza chachiriri; pamene atero, aopetsa utsi, kuti ungamadzabvulungane<sup>17</sup>. Antu a akazi adzingobwera<sup>18</sup> masiku onse kudzapika<sup>19</sup>.

II. Pamene ata nyumba za mafumu ayamba kumanga za ndota,<sup>20</sup> zikata izo, ndiye kutenga nyumba zonse. Akaona kuti zinyumba zonse zata, apika moa ku bwinja, nākatenga mizimu<sup>21</sup>. Yemwe ali

ndi litinda<sup>22</sup> atsira moa m'dende<sup>23</sup>, akakazika pa manda nanena kuti, "Pano tachokachoka musafunafuna, tiyeni tinkire limodzi"<sup>24</sup>. Tsiku lime-nelo ndilo agwetsa nyumba zonse zomwe zitsala, asia nyumba zoka za masiye. Poti pano dzuwa lapendeka, kuka<sup>25</sup> atenga madende asanu, natsira moa, ndiye kutsogoza atsikana osenza madende. Mwini wache mchembere ya kuka ikala patsogolo, mkazi wa mfumu wamkulu, ndiye atsata gogo, a moa amadza pambuyo. Akafika pa masasa, atuza madende ndipo antu onse asonkana, mkulu wa pa mudzi naya'mba kukusula<sup>26</sup>, kuti, "Nao moa"<sup>27</sup>, tapi-ka ife pansi pano, kunja tidachoka, lero mudzi wanu nao<sup>28</sup>, antu onse mudzayang'anira bwino." Ndipo mwini wa pa mudzi akoka mbuzi<sup>29</sup> napatsa mku-lu'yo, mkulu'yo nanenanso kuti, "Nayi"<sup>30</sup> mbuzi yomwe akoka mwana wako, mudzimwerera moa"<sup>31</sup>. Ikakodza, ndiko kuti<sup>32</sup> mzimu walola,<sup>33</sup> ikaleka<sup>34</sup> ku kodza, sapa'i. Ndipo apa mbuzi'yo natenga chiwindi<sup>35</sup> ndi mapapo, ndi tumbo, ndi kukazika po-mwe pali moa, nadula nyama ya mwendo wa m'mwamba, naocha, nadula apatsa gogo wa kuka, nadula yina, apatsa bambo wa pa mudzi, yina adia ndota yache, ndipo ayamba kudulira<sup>36</sup> ana ao. Nyama yina angoika m'dengu, m'mawa mwache<sup>37</sup> adzasasira nyama yonse.

III. Akata kukusula mkulu wa pa mudzi auza ndota yache kuti, "Lero upike ndiwo, upatse antu onse, ulongose masasa." Iye nagona ni mka-zache, m'mawa mwache natenga ndiwo kukapatsa mfumu<sup>38</sup>. Antu onse a chabe amadzatengera ku nyumba konko, yemwe ali patari ainwiika zache. Tso-pano masasa ata, yemwe amene afuna kugona ni mka-zache angogona. Akala mwezi umodzi ndiye kupika moa wambiri pa mudzi ponse'po ndi kubvina chamba<sup>39</sup>, kuti pa m'dzi pafumbire<sup>40</sup>. Akagonanso, apika moa wogwetsera nyumba za masiye zimene

zidatsala pa bwinja'po. Pa masasa'po pakadzafa muntu<sup>41</sup>, woyamba akamtaya ku bwinja, akadzafa mkulu amtaya pa masasa pompo, ndipo antu onse amene adzifa<sup>42</sup>, adziwataya<sup>43</sup> pa masasa.

---

## VII

## ZA ULOKAZI

I. NGONI akakala<sup>1</sup> ndi ana ache a akazi, apanga-na<sup>2</sup> ndi muntu wa pa mudzi wina kuti, “ Iwe ndiwe bwenzi langa<sup>3</sup>, ukwate<sup>4</sup> mwana wanga.” Ndipo bambo<sup>5</sup> uja wa mwana apika moa, nakaitana<sup>6</sup> bwenzi lache, nampisa m’nyumba ya yeka<sup>7</sup>, nauza ana a akazi kuti, “ Mudzikamtsirira moa<sup>8</sup> mlendo’yo.” Bambo uja asonyeza mwana wache, kuti, “ Udzaona wobvala nsaru yakuti<sup>9</sup>, udzadziwa kuti ndi yemwe’yo.” Ndipo tsiku lina auza mwana wache kuti, “ Kadire<sup>10</sup> kwa uje,” Mwezi ukawala asonkana atsikana<sup>11</sup>, ndipo usiku afika pa mudzi pa mwanna, nakala pa bwalo, angozungulira, mlokazi akala pakati, nsaru zao afunda ku mutu, gudu! gudu! Akamba nkani zao, alikuseka kuti eni a pa mudzi adziwe kuti kwabera antu ku bwalo’ko. Ndipo mnyamata mmodzi aturuka nati, “ Ndiyapeya ”<sup>12</sup>, (ndatola). Mzache nati, “ Ndiri nawe.” Ndipo mkulu afunsa kuti, “ Kodi n’chiani.” Ndipo iwo ati, “ Kwadza mitimba ”<sup>13</sup>. Ndipo auza atsikana a pa mudzi kuti, “ Takafunsani ”<sup>14</sup> antu ali ku bwalo’ko. chimene adzera ”<sup>15</sup>. Ndipo afunsa kuti, “ Mwatsatanje kuno?” Ndipo iwo ati, “ Tatsata uje,” Alikuchula kamwana kakang’ono. Ndipo afunsanso kuti, “ Kodi mulikunena mwana iye, iye’o ”<sup>16</sup>. Ndipo

iwo aja ati, "Iai koma tirikunena mkulu wache." Ndipo akaiza akulu kuti, "Antu aja abwera ku bwalo'ko, alikuti afuna uje." Ndipo akulu ati, "Kapiseni m'nyumba." M'mawa mwache<sup>17</sup> nā-pikira<sup>18</sup> ntakula<sup>19</sup>, mlokazi uja sadia nao, mcheimbere zikaona alikufa ni njala<sup>20</sup>, amtenga, kunka naye<sup>21</sup> ku nyumba ya ku mapeto<sup>22</sup>, nakampatsa moa.

II. M'mawa mwache a pa mudzi wa mwanna akoka mbuzi<sup>23</sup>, kapena ziwiri, kunka nazo ku mudzi wa mkazi. Mbuzi'zo angolandira ati, "Izi n'za mzimu, malowolo akale<sup>24</sup> pambuyo." Ndipo pochoka, ayeni<sup>25</sup> asia mwana wolonda mkazi'yo, akafika kwao, atenga mbuzi zina, nankanso nazo, akafika pa mudzi wa mkazi, angokala pa bwalo, mkulu wa pa mudzi ang'amba mpanda, nasuzumira<sup>26</sup>. Akazona mbuzi'zo auza mwini mudzi kuti, Taziona, ziri mwakuti"<sup>27</sup>. Ndipo mwini wache wa pa m'dzi ati, "Musalandira'i." Ayeni aja akakala kala, nachoka kunka kwao, ku nkutu, naima kudikira alokazi, nakauza mwini wache kuti, "Sanatilandire." M'mawa mwache natenga mbuzi zina, nanka nazo. Mkulu uja ayang'ananso, akaona kuti zabwera zina, auza mwini wache wa mwana kuti, "Lero zabwera mwakuti." Mwini wache uja ati, "Kazitengeni mwiike inkola." Ndipo abwera mkulu, atenga ndodo ya mwiyeni wamkulu, nakaika m'nyumba ayeni aja natsata ndodo, nāpikira nsima<sup>28</sup>, nakana, nabaisa<sup>29</sup> mbuzi, nadia. M'mawa mwache amuka kwao. A pa mudzi wa mkazi ati, "Mudzionera ife"<sup>30</sup>. Kuti chimera chinali<sup>31</sup> chonyika, sagonetsa masiku ambiri, kuti chinali chosanyika<sup>32</sup> agona mwezi umodzi. Tsiku losuza<sup>33</sup> moa, akaitana ayeni, nabwera ndi mwanna yemwe kudzamwa<sup>34</sup> moa. Mwini wa mkazi akampisa ku nyumba ya ku mapeto, awiri ni mkazache<sup>35</sup>. Moa wao adziaturutsira kankali kakang'ono.

III. Ndipo antu onse asonkana pa bwalo, natega mbuzi. Mlokazi akala pa mpasa. Gogo wache<sup>36</sup> ammeta chipumu<sup>37</sup>. Akata kumeta, aturuka myiyeni, nayamba kupa mbuzi. Mbuzi ikaleka kufa msanga, ammenya. Ndipo ayamba kusenda, atenga nyongo, ndiye kumdontozera pa m'tu pache pa mlokazi, nabvutira nyongo zonse. Atenga miseso<sup>38</sup>, nayanika ku dzuwa, nakatsa bwino. Madzulo namtenga mkazi'yo kunka naye kuka, napukusa chitundu, nasamba mlokazi'yo, abwera mwana uja wolonda, nasambanso, ndiye kutenga nyongo ndi miseso, nyongo namangirira m'mutu, miseso nainkupatiritsa m'kwapa. Mwana uja akammangirira akata<sup>39</sup>, ndiye kummenya ayeni. Ndipo anyamuka mkulu wa pa mudzi kuti, "Nayo mai wanu<sup>40</sup>, tani-patsa<sup>41</sup> lero, ndipo alibe ntenda yina, ntenda yache ndi litsipa<sup>42</sup>, akakachita tsempo<sup>43</sup>, koma kwanu, kuno kulibe tsempo." Pamene ndipo kunyamuka ayeni onse ndi anamwali a pa mudzi'po, kukapereka mbale wao. Popita mlokazi ambereka. Pamene afika pa mudzi pa mwanna āpisa m'nyumba momwe adafikira poyamba. Mlokazi agona m'nyumba'mo pamodzi ndi anzache. Mawa zituruka mchembere zinai, ziwiri za kwa mkazi, ziwirinso za pa mudzi wa mwanna, natenga mlokazi kunka naye kuseri. Akaona kuti ziripo<sup>44</sup>, abwera, aliquimba nkulungwani<sup>45</sup>, alikuti, "Ng'ombe ziripo, ng'ombe ziripo." Akaona kuti ng'ombe zidata, bambo wa mwana adzabweza mbuzi ziwiri, kapena zitatu, akafuna angoti, "Metereni wina." Ku chitangamire<sup>46</sup> abvina nsindo<sup>47</sup>. Ndipo achoka kunka ku bwalo, kuti akakaye<sup>48</sup> pa maso pa antu onse. Aka-kaya, aturuka mwana uja, nalanda ndodo, mlokazi nagwada pansi, mwana natenga lichero, nayamba ku bvula nyongo ndi miseso, akaika kuka. Atenga nsaru nambveka nanka naye ku nyumba ya mwanna wache. Madzulo nadula nkwindi<sup>49</sup> nasia pa

mpasa pompo. M'mawa mwache inkazi atenga mitsuko, nakatunga madzi akazira m'nyumba ya kuka. Mcembere idzatenga nkwindi nakaika pomwe pali nyongo ndi imiseso. Akakalitsa ndiye kumpikitsa moa. Tsiku lakuinwa moa atenga nyongo natenta, nkwindi napulula, natunga mwini wache zipote.

---

## VIII

## ZA UKWATI

I. MKAZI ndi mwanna akakondana<sup>1</sup>, adzingopatsana<sup>2</sup> zao kuseri, ndipo akakalitsa<sup>3</sup> ati, "Koma ziululuke zimveke<sup>4</sup> ku antu." Ndipo mwanna uja akauza<sup>5</sup> akulu akwao kuti, "Takandifunsirani<sup>6</sup> kwa uje ndifuna kuti ndidzikala nao, ndasauka ndine." Ndipo akulu amuka kukamfunusra kuti, "Pano taona nsengwa<sup>7</sup>, tirikuti tikale nanu, tasauka ndife." Ndipo inwini wa pa mudzi ati, "Tsogolani mwati pambuyo<sup>8</sup>, ife tidakafunsa ana a panga pano, akadawira<sup>9</sup>, mudzamvanso." Ndipo aja amuka kwao. Mkulu uja naitana ana ache, naona mwana yemwe wachenjera<sup>10</sup>, namfunsa kuti, "Pano panadza auje, ati alikufuna iwe kuti udzakale nao"<sup>11</sup>. Ndipo mwana uja ati, "Nanga ine ndine nditani, mau amene munganene inu, ndibvomera." Ndipo abweranso antu aja a kwa mwanna, nati, "Tabwerera yomwe ija<sup>12</sup>, tidanena dzulo, ife tifunitsa nditu," Ndipo bambo uja ati, "Mwana'yo abwera<sup>13</sup>, adzakale pompano, ine sindimkana'i." Ndipo aja abwerera kwao, nakamuza mwanna kuti, "Kuja tinanka, ndipo takamva zomwe atiuza, ati mukakale konko."

Ndipo mwanna uja ati, "Tikakala, kuli madzi siku-likutari." Ndipo akulu aja abweranso komwe naki, "Tikala nanu konkuno, taonani kuli madzi sikulikutari." Ndipo bambo wa pa mudzi ati, "Ngabwere<sup>14</sup> kulibe kwina kodia muntu." Ndipo akulu aja abweranso nakamtenga mwana wao, nafika naye pa bambo uja, nati, "Nayu muntu wanu<sup>15</sup>, koma ameneyu alibe mau ena, mau ache mbakuti<sup>16</sup>, "Pikireni<sup>17</sup> nsima, ine ndine ni njala." Bambo wa pa m'dzi nati, "Nafenso<sup>18</sup> watu'yu alibe kantu kena, kupika n'kwache, kusinja n'kwache<sup>19</sup>, nyalo<sup>20</sup> kulima, momwe tisanaone pogwira kasu lache"<sup>21</sup>.

II. Ndipo akulu aja abwerera kunka kwao<sup>22</sup>, mwana uja namsia, amangogona m'bwalo<sup>23</sup> mwa ana, mkazi wache adzingompikira nsima osagona<sup>24</sup> naye, kufikira<sup>25</sup> kumanga nyumba yache. Akata kumanga ndipo ampisira. Pamene alikukala pa mudzi 'po, osamaonana ndi mpongozi wache<sup>26</sup>, adzingotawana masiku onse. Akati, "Kutawa kwan-dikhola<sup>27</sup> tsopano koma tifundulane." Ndipo mpongozi wache apika moa, nkamwini natenga nsaru, nakaitana antu a ku mudzi wa mwanna kuti, "Tsopano tirikufuna kuti tifundulane." Ndipo antu a ku mudzi kwa mwanna abwera, ndiye kutenga<sup>28</sup> mwanna 'yo, nanka naye m'nyumba mwa mpongozi wache, nsaru yache iri chifundire<sup>29</sup> ku mutu, mpongozi wache, nayenso iri chifundire. Ndipo mbale wache wa mwanna akafundula<sup>30</sup> nsaru ya mpongozi, natenga chira napereka kwa mpongozi. Mpongozi natsira nkali ya moa nakapatsa mpongozi wache wang'ono, namwa imwa<sup>31</sup>, nalandizana pomo. Mbale wache uja ali chigonere. Akata, ndiye kuturuka mpongozi wa mkazi, mwanna uja nadzuka nayamba kumwa nao moa anzache, nati, "Tsopano chipongozi tafundulana tata"<sup>32</sup>. Adzingochitana ulema woka.

## IX

## ZA KACHISI

I. MVULA ikakana<sup>1</sup>, antu ati, “ Taonani mvula yakanirira kumwamba, tiyen'i tikayesere<sup>2</sup> kukusula<sup>3</sup>, kapena mvula ingabwere.” Ndipo ayamba kupangana kuti, “ Nonse inu musonke chimera m'manja m'manja<sup>4</sup>, tikangoyesera, dzikakatichimwa, dzikatichimwire pompo ”<sup>5</sup>. Ndipo ayamba kusonka chimera, lero lomwe naperatu, ndi kusinja<sup>6</sup>, napika, natsira m'dende. M'mawa mwache<sup>7</sup>, kutacha<sup>8</sup>, asonkana antu onse, nanka ku kachisi. Alambuliratu, kuti payere pansi. Mwini wache wa kukusula akala pakati, nayamba kutunga moa, namatsira m'nkali yokumbira pansi nati, “ Mbuye Chauta<sup>9</sup> watumira<sup>10</sup> mtima, wati ife titani, tipasuke<sup>11</sup> nditu. Mutipatsa ife mvula ana anu, nao msunje<sup>12</sup> tirikunipatsa<sup>13</sup> inu.” Ndipo antu onse ayamba kuomba in'manja ndi kuimba nkuluŋgwani<sup>14</sup>, ali-kuimba, alikugadama namati, “ Pepa, pepa ”<sup>15</sup>. Akata kukusula atunga moa omwe watsala, natunga m'chiko, namanka alikumwetsa<sup>16</sup> antu onse pang'o-no pang'ono, osaoneka wina woperewedwa, ndi ana omwe awalawitsa pang'ono pang'ono. Akata atenga matsamvu a niitengo nayamba kubvina alikuimba nyimbo nati—

“ Kantambo ndi aka ndi aka,  
 Kadze mvula ndi aka,  
 Patseni madzi,  
 Ku intima kwauma,  
 Krole,  
 Patseni madzi,  
 Ku mtima kwauma,  
 Krole.”

Akafika ku mudzi, afeza mchembere yatungiratu madzi, niika pa komo, antu nayamba kunyika<sup>17</sup> matsamvu ao, nawaza kumwamba, alikuwaza alikuti psya! psya! ndipo aona mvula iri tsitu! tsitu! tsitu!<sup>18</sup>

---

## X

## ZA ULA

I. MUNTU akadwala<sup>1</sup> ndipo mzache anka aliku-funa<sup>2</sup> ula<sup>3</sup>. Afikira panja nati, “Zikomo”<sup>4</sup>. Mwini wache ati, “E pitani momuno”<sup>5</sup>. Ndipo iye alowa m’nyumba’mo nati, “Tadzera inu kuti mungatilondere<sup>6</sup> mzimu.” Ndipo iye aturutsa ula wache m’tumba la likongwe, natenga fulusa, napakapa ula wache, nayamba kuombeza nati, “Kodi mwadwaza?”<sup>7</sup> Ndipo iye abvomera kuti, “Inde, ndadwaza, kalikudwala n’kamwana<sup>8</sup>, sindirikugona naye tulo, ndi bota lomiwe salikudia’i, ndipo ndati koma ndimuke<sup>9</sup> ku dzisolo<sup>10</sup> (ula), kapena kumene-ko angakandilondele mzimu, umene ulikudwalitsa mwana’yo.” Ndipo iye ayamba ku ombeza nati, “Pali mzimu wa gogo<sup>11</sup> wache, ndi’wo ulikudwalitsa mwana’yo.” Mwini wache amene wadzera kujnjira’yo ati, “Ndiyabvuma”<sup>12</sup>. Ula unenabe kuti, “Bwanji musalikundikumbuka, ndi mdzukulu<sup>13</sup> wanga yemwe, ndiwe udzipanda kundikumbuka.” Koma mzimu’o mukakaupatsa nkuku mundionera<sup>14</sup>, mwana’yo alikukala tsonga, mukakatenga nkuku’yo mukagwade nayo pansi, mukati, “Gogo nayo nkuku<sup>15</sup> imene ulikutengera muntu”<sup>16</sup>. Ndipo muntu amene wadzera ku njira’yo ati, “Mutiikire mzimu watu m’tumba.”

II. Ndipo iye amuka kwao natenga nkuku yache

nagwada nayo pansi, natenga chiko cha madzi, nabvumata, napemerera, nati, "Gogo, nayo nkuku imene ulikudwalitsira muntu; uchita kuuma mtima chifukwa nkuku yoka yoka; kaleke kanterera<sup>17</sup> kako, nakonso kadzienda<sup>18</sup> ngati<sup>19</sup> chomwe alikuchita anzache; musaonera'po<sup>20</sup> poti mutengere muntu<sup>21</sup> nkuku yoka." Ndipo atenga nkuku napa, nasosola, natumbula, naocha dziwindi<sup>22</sup>, naika ku mitu<sup>23</sup>. Nyaima ikapsya, apika nsima, napakulirapakulira m'zinsengwa, ina nasia m'nkali, nayamba kukusula nayo nati, "Nayo nkuku yanu tanipera:<sup>24</sup> mudiera pamodzi, pasaoneka wina woderera. Nayo nanunso ana ang'ono, mudzidiera pamodzi ndi kukondwa"<sup>25</sup>. Natenga nkali 'yo nati, "Iyi ndiyo ya inu, mchembere zazikuluzikulu." Ndipo akata kukusula<sup>26</sup> atenga nsima nakaika ku mitu, yoti adzadie m'mawa yatsala'yo, nayamba kugawira antu. "Inu nayo yanu, inunso nayo yanu, mchembere, yao, nai." Akata kudia ayamba kuomba m'manja, ndi kuimba ntungululu<sup>27</sup>, ndipo kubalalika. M'mawa mwache<sup>28</sup> pamene kwacha atenga imene anaika ku mitu, nadia<sup>29</sup>.

---

## XI

## ZA UZIMBA

I. MUNTU akafuna<sup>1</sup> kumema<sup>2</sup> uzimba<sup>3</sup>, auza anyamata kuti, "Pitani mulikumema<sup>4</sup> uzimba, antu'o mudzikauza<sup>5</sup> kuti ulowera kwa kuti<sup>6</sup>, ndiko<sup>7</sup> tidzikasonkanirana." Ndipo amnyamata atenga ndodo, amanka alikumenya ndodo, amaimba nyimbo

amati, "Wo, wo, wocha, wo, wo, wocha." Akafika pa mudzi, eni ache a pa m'dzi ati, "Ocha," nafunsa, "M'bwaani?"<sup>8</sup> Ati, "M'bwauje, ulowera kwa kuti, antu onse adzikasonkanisana kumenekeo." M'mawa mwache<sup>9</sup> pamene kwacha, ayamba kusonkana, akola agaru ao<sup>10</sup>, natenga ndodo ni mikondo<sup>11</sup>, natsogoza<sup>12</sup> kamwana, ali<sup>13</sup>, "Kumata"<sup>14</sup>. Pofika ponikira<sup>15</sup> uzimba amuza mwana'yo kuti, "Gona apa musamatatakataka." Ndipo antu onse amene alikubwera amatenga masamba amamkundikira mwana'yo. Kuineneko ndiko kuti nyama zisamakanchenjera. Ndipo mwini wache ayamba kubulanga kuti, "Taonani, ena ali ndi agaru ao, mudziyang'a-nitsa mabanga ao." Nayamba kubunika, nati, "Lipondo<sup>16</sup> la kwa uje lilowe apa, la kwa ujenso lilowe apa, eni ache pakati." Namanka alikuwamba<sup>17</sup>. Nyama ikauka, wina akaibaia, mzache akabwereza<sup>18</sup> ndi msomole<sup>19</sup>. Amene wayamba kuponya, nkana<sup>20</sup> atangolasa<sup>21</sup> paung'ono pang'ono, mzache akaitsiriza, nyaina njia yemwe<sup>22</sup> wayainba.

II. Ikakala nyama yozengerana<sup>23</sup>, alikuti, "Wayamba ndi garu wanga"<sup>24</sup>, wina, "Wayamba ndi garu wanga," ndipo ati, "Tiyeni tikumbe mankwala." Ndipo ateunga mankwala'yo muntu wina ache, wina ache, atafuna, napemerera garu wache nati, "Garu iwe, usali iwe<sup>25</sup> ufe, kuti uli iwe usanize." Winanso anena chokachokacho<sup>26</sup>, ndipo aona wa wina alikufa. Akakala antu akaponya pamodzi, wina alikuti, "Ndayamba nd'ine," ati, "Tisamangosautsana, tiye tipite kwa sing'anga." Samwa oka, amwa ndi agaru ao. Akata kusaka ati, "Ngābuguduke<sup>27</sup> tsopano." Nyama zonse aunjika pamodzi, mwini wache wa uzimba ayamba kukumula myendo yache. Akaona nyama yachuruka, awenga wenga mizongo, nachitira utao, nakolozera moto kuti ume. Ikauma, ndiye kukungula, namanga m'mtolo.

III. Uzimba wina wa antu ambiri ndi agaru ao,

wina wa mlenje. Ena akumba mbuna nachita chinga, amasia mipata mipata momwe wakumba mbu na'mo. Uzimba wina wa chire lodulira. Muntu adulira chire lache, machire onse akapsya, litsala loka'lo. Nyaina zitawa poyer<sup>28</sup> zimadzalowa m'chire lodulira'lo; poti tsopano mvula irikuyamba kugwa, ndiye kukatenta chire lodulira'lo. Nyama zimatawira poyer, antu amazipera. Nsampa wa njobvu ndi chera. Achera m'nkwaso momwe zipita njobvu. Atenga chera, amangirira mwamba, matanda ache nakala pansi. Njobvu, popita, idzakukulu-la matanda'o, chera chitsekuka, chigwa pa msana pa njobvu. Antu asakanso ndi ukonde wa nyama: andandalitsa ukonde, natenga chikomo, nakoma ku mapeto, china pakati. Antu natsala, alikusaka mbuyo muno, nyama ikauka, ikalowa mu'ukonde. Mbalame antu asaka ndi ukonde wong'ono, apanga ndi mabango awiri, nagwira ni'manja, nakalira. Ena apita kukasaka, mbalame zikalowa pa ukonde, nazunguza, natsima pa intima, zingalire, naomba mluzu, osaka naima. Mbalame zimene antu asaka ndi ukonde, maina ao, Mpeta, Madzanjo, Atii, Napwiti, Kuzikuzi. Nkwali, Nkanga, Mang'ani, Njiwa asaka ni ndodo, pamene ziuluka aponya. Mbalame asakanso ni nyankwa, zinanso achera ni nsampa. Nyengo ya-chirimwe, madzi akatsala pang'ono, ndipo mbalame zonse za ludzu zipita kukañwa madzi, zizolowera pa madzi'po. Muntu akaona kuti ziri kumwera madzi apa, nayamba kuchera ulimbo<sup>29</sup>. Amata ku intengo, nazika pa madzi, mbalame zikafika ku-dzamwa madzi zimatidwa myendo ndi ntenga zo-mwe. Antu asakanso mbewa. Mende, ndi nchenzi, ndi sakwi, asaka ndi magoba<sup>30</sup> (madeka), achera pa mleka<sup>31</sup>. Ena antu nakasaka, wina nadikira, poti itawe, nilowa m'goba, atsina, nakutula. Acheranso ndi diwa, ni nsampa, zina achita kukumba, ndi kufukiza. Mbewa zifula una, patsogolo pache zichita

pfunka, m'funka ziika massa, patsogolo pachenso zi-ika kambuli konenekezi, kuti muntu akakumba, iyo idzangobulikira pompo. Zina mbewa zimanga chisa pa udzu. Siswiri sadia antu, sangalumpe njiri, aka-yesa kulumpa, afa.

---

## XII

## ZA MABISALIRA

I. MUNTU pamene wafa, mwini wache wa maliro amuka kukafuna<sup>1</sup> mabisalira. Akampeza, amuza kuti, "Kwatu kwagwa zoipa, ndirikuti kapena mu-kandilondere<sup>2</sup> chimene chapa muntu." Mabisalira abwera madzulodzulo<sup>3</sup>. Akabwera, ndipo mwini wache wa maliro ampatsa ana kuti akamperekeze ku manda'ko. Pamene afika pa manda'po, afunsa kuti, "Anadzera nao kuti mtembo?" Ndipo anena kuti, adzera<sup>4</sup> apa. Ndipo ayamba kutsirika pomwe anadzera'po, nafunsanso kuti, "Nanga mutu wache waloza kuti?" Ndipo ati, "Mutu wache aloza uko." Natsirikanso kumeneko. Ndipo mabisalira apeka moto<sup>5</sup>, nakoleza, natsira mankwala; pamene<sup>6</sup> atsira mankwala aopetsa kuti angadzaone moto. Ndipo aona mfiti zirinkubwera; ziima kutari, ndipo ziitana muntu wakufa'yo, dzina lache la kale, lobadwa nalo<sup>7</sup>, nati, "Uje turuka." Ndipo ayamba kuturuka. Ndipo mabisalira ati, "Usaturuka, ine ndine malombolo<sup>8</sup> wako." Ndipo iye abwerera<sup>9</sup> pansi'po. Mfiti zija ziitananso, nafuna kuturuka, mabisalira nanena chokachokacho<sup>10</sup>. Ndipo mfiti zinena kuti, "Kodi nd'ani amene alikukanizira nyama yatu?"

Naponya mpinjiri ziwiri zisanduka mikango, imabwera, irikupalasa ndi kubangula<sup>11</sup>, ndipo mabisalira aona zirikufika pafupi natenga mankwala ache, nawaza, ndipo zirombo zija zisanduka mpinjiri, natenga mpinjiri'zo, naika m'nyanga mwache. Atumiza zirombo zonse, zilepera. Ndipo ati, "Nd'ani ani<sup>12</sup> amene alikupambana ife, tiyeni, tiyeni, tiyeni tikamuwone"<sup>13</sup>. Ndipo abwera poteropo<sup>14</sup>, ndandanda, natuma mmodzi, ali<sup>15</sup>, "Tanka iwe ukadule m'chuuno." Ndipo poti ayambe kudula m'chuuno, osata'i nabwera nati, "Iai, iai, iai, sindirikuta kudula." (Mabisalira ndi moto wache ali ga !) "Ngānke<sup>16</sup> wina akayese, kuti mulikuyesa<sup>17</sup> kuti ndirikunama." Ndipo wina'yo, poti akadule, akachimwidwa chokachokacho<sup>18</sup>. Ndipo mabisalira ati, "Tatopa nao." Natenga mchira wache nawaza, wa! nafa, ndipo ayamba kwazindikira kuti, "Uyu ndi uje, uyu ndi uje." Ndipo mabisalira afunsa kuti, "Kodi nanga tiwatani, nanga tiwape, kapena tiwaleke?" Ndipo kapena mwini wache ati, "Ape-ni." Mabisalira natenga dzisonga dzache nayamba kwapisa ku mpeto nayamba mmodzi mmodzi, namuza kuti, "Iwe, uswere masiku atatu, la chinai udzafe;" nauzanso wina, "Iwe, uswere masiku anai, la chisanu ufe." Onse nawanena chokachokacho. Ndipo atenga mankwala ena nawaza, ndipo kudzuka, nayamba kutawa, nayenso mabisalira natawa. Kumudzi akagona masiku atatu amva kuti uje wafa, ogona masiku anai amva kuti uje.

## XIII

## ZA KUKUSULA KWA ANGONI

I. PAMENE ikana mvula, anka pa ula<sup>1</sup> kukao-mbeza<sup>2</sup>. Waula anena kuti, "Pali mzimu wauku lu ndiwo ulikukanitsa mvula." Ndipo akulu akulu onse asonkana. M'mawa mwache pamene kwacha aturutsa ng'ombe m'kola, mfumu niimirira niti<sup>3</sup>, "Ng'ombe iyi ndapatsa inu, Gogo<sup>4</sup>, kutu inu ndinu mulikukanitsa mvula; mutipatsire ife mvula ana anu; taonani antu onse alikusauka chifukwa cha inu." Ndipo akulu abvomereza kuti, "Yewo inkosi mutilekerani, titangate ife antu ako." Pamene ali-kubvomereza antu, ng'ombe ikodza ndipo antu ati mzimu wabvuma<sup>5</sup>. Ikaleka kukodza ali, mzimu wakana, naileka ng'ombe'yo, napitanso pa ula. Napa, nadula mchira, naika m'nsengwa, natenganso chiwindi<sup>6</sup> naika m'nsengwa momo, anka nazo kuka<sup>7</sup>, nakakazika ku mitu<sup>8</sup>, ati, "Nayo<sup>9</sup> ng'ombe yanu tanipera." Ndipo atenga nyama yonse nakai-ka m'kuka. M'mawa akulu alawira kukasasira, antu onse adia.

## XIV

## ZA MALIRO A ASUTU

I. MFUMU ya Asutu<sup>1</sup> ikafa<sup>2</sup> sauziratu antu, ābisira kuti angatawe amnyamata. Tsiku lonena, agwi-riratu amnyamata ndi anamwali ndipo akaiza antu

onse kuti mfumu yafa. Ndipo asonkana antu onse kunka ku manda<sup>3</sup> nakumba kumba mudzi<sup>4</sup> wauku-lu. Akaona kuti mudzi wata, atenga amnyamata ndi aiamwali nainetameta, nadzoza mafuta diululi! chikule pi! Amuna agwiritsa mauta ao m'manja ngati<sup>5</sup> alinkunka ku masewera kwina<sup>6</sup> alikufa. Ndipo anyamula mtembo, amnyamata'o natsogoza patso-golo, mtembo umatsatira pambuyo. Akafika pa mpambano atenga mnyamata mmodzi nasongola nsungwi namkomerera pa m'tu ndi mwala, ndipo chikomo chiluma pansi. Angokala tsonga, ngati ali moyo, uta amgwiritsa m'manja. Pamene afika pa manda nayainba kuchola ena'o myendo, natira madzi a sabola ku mitu. (Pamene atero<sup>7</sup> aopetsa kuti abale ao angadzafukule kuti angakaikirire dziko lina). Naponya kutsogolo kwa mudzi natenga mtembo natsa-miritsa. Ndipo akwirira, antu a moyo'o alikungo-lira, “Maio! maio!” Akata kukwirira anka kumadzi kukasaïnba. Pobwera ku madzi'ko ayamba ku-bvina chamba<sup>8</sup>.

---

## XV

## MFUMU YA KUKA NDI MKAMWINI

I. MFUMU ya kuka<sup>1</sup> ndi mkamwini<sup>2</sup> wache adalima m'munda. Pamene chimanga chidakula mpongozi<sup>3</sup> adauza mkamwini wache kuti amange nsanja<sup>4</sup>. Ndipo mpongozi wache anakasulitsa<sup>5</sup> mibvi, napatsa<sup>6</sup> mkamwini wache, kuti, “Mibvi nai<sup>7</sup> mudziyang'anira<sup>8</sup> nayo m'inunda muno.” Ndipo mkamwini uja analandira mibvi, naimagona ku nsanja konko. Tsiku lina kudadza mpepo, niwanda

wanda<sup>9</sup> chimanga, ndipo mpongozi wache anabwera kudzaendera<sup>10</sup> m'munda'mo, ndipo anaona mpepo yawandawanda chimanga, naomba m'manja pi! "Ho ine, ndiona maere, mibvi ija ndidangosula kuti adzingokala nayo." Ndipo ananka pa nsanja pomwe panali mkamwini wache, nafunsa kuti, "Kodi mibvi ija ndidasula, ndidangosulira kuti mudzingogona nayo pa nsanja pano." Ndipo mkamwini anati, "Kodi nanga n'kulasa<sup>11</sup> bwanji mpepo?"

II. Pamene anachoka mpongozi uja, nkamwini anatenga chimanga chache nanka kukachera inaliwa, ndipo diwa lache linagwira nkanga, naonjola, napatza mkazache kuti, "Nayo nkanga<sup>12</sup>, mupike, ine ndirikunka kutari, ndikagona masiku anai, ine mudzandiwambire msuze, nyama mudia noka." Ndipo mkazi uja anakauza bambo wache kuti, "Antu aja apa<sup>13</sup> nkanga yao, alikuti muwambire msuze, nyama mudie, kumene alinkunka akagona masiku anai." Ndipo bambo uja anati, "Msuze nduwambe<sup>14</sup> bwanji mwananga?"

III. Pamene mkamwini uja anabwera anauza mkazi wache kuti, "Pika nsima." Ndipo mkazi uja anapika nanka nayo kwa mwanna wache. Koma mwanna uja anayang'ana m'mbale nati, "Kodi msuze wanga ulikuti, uja ndinakuuzani inu kuti muwambe." Ndipo mkazi uja anakauza bambo wache kuti, "Alikufunsa msuze." Ndipo bambo uja anakauza antu kuti, "Kuno mudzandiweruze." Ndipo antu anasonkana pa bwalo bi, nati, "Mfumu ya kuka tautandani mlandu timve." Ndipo mfumu ya kuka anagwira moyo<sup>15</sup>, nayamba kulankula kuti, "Ine ndirikuti mutandifunsira<sup>16</sup> mkamwini wanga'yo zomwe ziri ku mtima kwache." Ndipo antu aja anagwira naupatsira mkamwini. Ndipo mkamwini anati, "Inde ziinenezi alikunena'zi n'za ine, koma ine ndinali pa nsanja, ndipo ndinaona mfumu ya kuka alikundifunsira kuti, Kodi iwe ungodogona pa

nsanja pano osayang'anira m'munda, mibvi ndida-kasulira kuti udzikala<sup>17</sup> nayo osamayang'ana<sup>18</sup> zo-mwe zirikudia m'munda." Ndipo, ine ndidati, " Kodi inu mpepo n'kuilasa bwanji? Ndipo nanenso<sup>19</sup> ndidakagwira nyama yanga kuti uaonso andi-wambire msuze, kuti iwo adziwa kulasa mpepo, ine nanenso andiikire msuze; idatero mirandu yache." Ndipo akulu anati, " Kodi mirandu yache njimene-yu, adalakwa mfumu ya kuka."

---

## XVI

## KAMBA NDI GWAPE

I. ADAPIKANA makani ndi Kamba ndi Gwape<sup>1</sup>. Gwape adati, " Kodi Kamba, ungate kutamanga pamodzi ndi ine?" Kamba adadawira<sup>2</sup>, kuti, " Endita." Ndipo Kamba adanka kukauza<sup>3</sup> anzache kuti, " Ife tapikana makani ndi Gwape, alikuti titamangire<sup>4</sup> pamodzi ndipo inu anzanga tiyeni mukanditandize." Kamba nayamba kwandalitsa mpambo<sup>5</sup> wautari nakafika pa dambo pomwe adapangana. Ndipo Gwape anati, " Kamba tiye tiyambe kutamanga." Ndipo Gwape analiutsa liwiro atamangatamanga, naitana, " Ye Kamba!" Kamba nadawira patsogolo nati, " Ye! ndapita kale ine." Gwape uja anayamba kutamangansi naitana-nso, " Ye Kamba!" Kamba nati, " Ndapita kale ine." Ndipo Gwape adangolepera.

---

## XVII

## NSATU YA MITU IWIRI

I. PANALI nsatu ya mitu iwiri inali yeitari, ndipo inaimba nyimbo yache niti, "Ngingiringi kuenda ati ngingiringi kuenda ati ngingiringi." Mbuyo mwache mulikubvomereza chokachokacho<sup>1</sup>. Ndipo inapangira chamba chache nitsokomola<sup>2</sup> wopo! wopo! wopo! inamvanso mbuyo wopo! wopo! wopo! Ndipo anafunsa, "Amene alikundiyeseza<sup>3</sup> nd'ani"<sup>4</sup>? Natuma amnyamata ache kuti, "Kamwiyang'aneni<sup>5</sup>, mukamfeza mukampe"<sup>6</sup>. Iwo ananka alikulondalonda<sup>7</sup> bambo wa-o'yu, naturukira pomwe idalekeza nati, "Kodi timpe, tikampa safa'i, tiyeni tingomleka. Ndipo ananka kukamuza kuti, "Nanga tupi n'limodzimodzi tipa bwanje?" Koma nsatu inakwia kuti, "Mwamlekeranji ine ndimafuna kuti mumpe." Ndipo anapalizanso chamba, natsokomola wopo! nati, "Pitani musakamsianso'i, lero mukampe." Ndipo amnyamata anafika pomwe panali mutu wa chiwiri, nadula pa kosi, ndipo akabwera, alikuola; akati atsokomole<sup>8</sup>, osatsiriza'i, amangoti, "Wopo! 'opo! 'po!" ndi mau ang'ono, naolola nafa.

## XVIII

## KACHIRAMBE

I. ANA a akazi<sup>1</sup> adati, "Tiyeni tinke, tikachere<sup>2</sup> ndiwo." Pamene analikuchera mwana wina anao-

na dzira la fisi, natola, naika m'nsengwa mwache, nauza anzache kuti, "Ana inu<sup>3</sup> ine ndafitsa<sup>4</sup> ndirikunka." Ndipo anzache anati, "Kodi mwachera ndi liti ndi liti<sup>5</sup> m'mene mulinkunka?" Ndipo iye anati, "Ine ndadzaza kale yanga nsengwa"<sup>6</sup>. Anzache anati, "Pita." Pamene wachoka anaona fisi wafika nafunsa kuti, "Ana inu watenga dzira langa apa nda'ni"<sup>7</sup>? Ndipo iwo analandula<sup>8</sup> kuti, "Kaya, koma amene wachoka nyalo<sup>9</sup> ndiye<sup>10</sup> watenga." Ndipo fisi anamuka, alikulonda<sup>11</sup>, nafika nati, "Watenga dzira langa nda'ni"<sup>12</sup>? Ndipo mai wache anati, "Koma mwana'yo ndiye wabwera ndi dzira, liri pa moto." Fisi anati, "Nanga ine nditani?" Ndipo muntu wa mai uja anati, "Linda ndikabala<sup>13</sup> mwana, ameneyu ndiye mudzadia iwe." Fisi nati, "Inde."

II. Tsiku lina muntu wa mai uja, pamene anachoka kunka ku madzi<sup>14</sup>, fisi anafunsa kuti, "Kodi wabala mwana uja?" Mkazi anati, "Iai koma sindinabale." Masiku onse fisi alikunena chokachokacho<sup>15</sup>, ndipo tsiku lina fisi anati, "Ukapanda kubala msanga, ndidia iwe ainene"<sup>16</sup>. Ndipo mkazi'yo anaona tuza pa nsongolo pache, liri nenge! nenge! Ndipo linapulika tuza'lo, panaturuka mwana, ali ndi uta wache, ndi podo lache la mibvi, ndi chiguru chache cha mankwala, ni mpeni wache, ndi agaru ache, ndipo anati, "Ndaturuka ine Kachirambe inwana wobadwa pa nsongolo." Ndipo mai wa Kachirambe uja pamene ananka ku mudzi, anafunsa nso fisi kuti, "Kodi inwana uja mwabala?" Ndipo mkazi uja anati, "Inde ndabala, ndipo mwana'yo ngochenjera kwambiri, simuta'i kumgwira, koma ine yemwe ndikunyengere, iwe ndikumanga, m'mtolo mwa udzu, ndipo ndikamuza Kachirambe kuti, 'Kasenze mtolo wa udzu, uli pa njira'po.'" Ndipo fisi uja anammanga m'mtolo mwa udzu, muntu wa mai uja namuka ku mudzi, nakauza mwana wache kuti,

" Kasenze mtolo wa udzu, uli pa njira'po." Ndipo Kachirambe anamuka, naima patari, nati, " Mtolo iwe tadzuka ndikusenze bwino." Ndipo mtolo uja unadzuka woka. Kachirambe anati, " Mtolo wanji wodzuka woka? Ine sindinaone woti choincho, ndipo toto<sup>17</sup> ine kunyamula." Namuka ku m'dzi.

III. Fisi uja anabwera namuza mkazi'yo kuti, " Mwana wako uja inde, 'ngochenjeradi." Ndipo adamuza fisi kuti, " Lero ndimnyengera pa diwa lo makoswe." Namuza Kachirambe kuti, " Kachere diwa, taona makoswe alikuta nsengwa." Ndipo Kachirambe uja anatenga mwala wa tantwe, natega panda ndi mtanda wache, ndi luzi, natenga kapirimwana, namangirira, atenga nyambo, natira m'diya'mo, nata. Madzulo fisi anabwera pa diwa, nagwetsa diwa'lo. Mai wache wa Kachirambe anaitana kuti, " Kachirambe diwa lagwa." Ndipo Kachirambe anati, " Diwa iwe igwanso<sup>18</sup> ndidziwe kuti lagwira koswe." Ndipo fisi ali pa diwa, nyamu! pi<sup>19</sup>! Kachirambe anati " Diwa lanji logwa kawiri sindinalione lotere."

IV. Ndipo mai uja wa Kachirambe anamuzanso fisi kuti, " Lero ukadikire<sup>20</sup> pa mtengo wa nandolo, ndikamuza mwana wanga kuti akachere nandolo." Ndipo Kachirambe anamuka, natenga nsengwa ya-che, nasanduka bemberezi, fisi uja angoyang'anira kuti, " Nyalo<sup>21</sup> abwera." Wangoona kuli zi! ndipo Kachirambe anafitsa<sup>22</sup>, nabwera kumudzi, mai wache anazizwanso kuti, " Watenga kuti nandolo kwina<sup>23</sup> uli mtengo umodzi woka wa nandolo?" Ndipo mai uja anati, " Lero ndikamnyenga kuti katenge nkuni, ndipo ukampanikiza pompo." Namuza Kachirambe kuti, " Kateme nkuni m'tengo." Koma mwana uja analota kuti, koma lero ndikafa, natenga uta wache ndi pelo lache, ndi chigulu chache cha mankwala, ndi chimpeni chache, nanka nakwera m'mtengo, nayamba kudula; ndipo anaona fisi wa-

fika, ali<sup>24</sup>, "Wafa lero supuluunukai ndikudia, tsika msanga m'mwamba'mo." Kachirambe ndipo anadula intengo nati, "Ndirikutsika, yasama." Ndipo fisi uja anayasama, ali, "Tsika." Kachirambe anadawira kuti, "E, ndirikutsika." Naponya mteengo, ndipo unalowa ku kamwa kwa fisi, nafa; agaru ache poti akalume, nafanso. Kachirambe natsika, natenga mankwalaache, nawaza agaruache, nadzuka. Pamene wanka ku mudzi anaponya mubvi kuti, "Ndidakutani<sup>25</sup>, poti udzinditumizira zirombo kuti zindidie?" Ndipo mai wache adapepeza<sup>26</sup> kuti, "Pepa, mwana wanga mlandu uta m'pa kamwa"<sup>27</sup>.

---

## XIX

## KALULU NDI MKANGO

I. KALULU adakumba mbuna yache kuti adzipa<sup>1</sup> nyama, nafolerafolera bwino bwino, ndipo anatenga nkwangwa yache napachika pamwamba, nayamba kulira kuti, "Mai mai." Ndipo anafika Mbawala, nati, "Kodi ulikuliranji?" Kalulu anati, "Panabwera Mpoyo ndipo wandipachikira<sup>2</sup> nkwangwa yanga mwamba." Mbawala anati, "Pomwe-pa, ndipo mulepera kutsitsa weka, koma ndikutsitsire ine." Poti atsitse, anagwa m'mbuna'mo, Kalulu nalumpa, nakatenga nkwangwa natema Mbawala, napachikanso nkwangwa pompo, nafoleranso mbuna, nayamba kuliranso. Nabwera Njati, "Uli-ranji mwana'we?" Kalulu anati, "Panabwera Mpalampala ndiye wandipachikira nkwangwa yanga m'mwamba." Njati inati, "Pompa, ima indikutsitsire ine." Poti atsitse, nalowanso m'mbuna'yo, Kalulu

nalumpango, nakatenga nkwangwa, nampa nayo Njati. Nubwera Mkango, “ Ulikuliranji kalulu?” Ndipo iye anati, “ Kunabwera Njobvu ndipo wandipachikira nkwangwa yanga.” Mkango unati, “ Taima ndikutsitsire ine.” Poti atsitse, nugwa m’mbuna’mo, koma Kalulu nayenso nagwa momo, ndipo Mkango unamgwira nati, “ Bwanje unandinyenga kuti ndigwe, ine tsopano ndikupa.” Ndipo Kalulu anati, “ Pepani wawa<sup>3</sup>, koma ndine muntu wanu kuti muli ndi ana<sup>4</sup>, ine ndidzikanilerera<sup>5</sup> ana anu.” Mkango udadawira<sup>6</sup> kuti, “ Ana anga alipo awiri, ameneyu ndiwo udzikalera iwe.”

II. Ndipo adanka ku mudzi kwa Mkango namuza kuti, “ Ana amene udzilera iwe, nao.” Mkango udanka kutengo kukasaka<sup>7</sup> nyama, ndipo pobwera akamwiitana Kalulu kuti atengere ana nyama kuti, “ Iwe Kalulu ukadia mafupa. ana’o udzikapatsa minofu, chifukwa mano ao sanakwime.” Koma Kalulu anamuka ali, “ Ana inu<sup>8</sup>, nali fupa<sup>9</sup>, inu mudzadia kuti mukwimitse mano, ine ndidzadia minofu.” M’mawa mwache<sup>10</sup> Kalulu anauza ana kuti. “ Tiyeni ku madzi tikasewere.” Pamene anafika ku madzi Kalulu anati, “ Tiyeni tigwirane tiwone yemwe ali ni nyonga.” Mwana wa mkango nagwetsa Kalulu ndipo Kalulu anati, “ Musandipa mukapa ine, anilondera nd’ani ku mudzi?” Ndipo anamleka, Kalulu uja nasandulika, nampotola, ndiye kutenga mwana wina’yo kunka naye<sup>11</sup> kunyumba. Ndipo bambo anamwiitana Kalulu kuti, “ Nayo nyama<sup>12</sup> ukapatsa ana’o, nanenso lero ndibwera pompo ndidzaone ana anga.” Ndipo Kalulu ananyamula mwana, namonetsa kuti, “ Ona nayo”<sup>13</sup>. Anyamulanso ali, “ Wina nayo.” Koma ananyamula mmodzi yeka yeka’yo<sup>14</sup>. Tsiku lina Kalulu anati, “ Tiyeni tikasambenso.” Nayambanso kusewera, ndipo mwana wa Mkango amgwetsa Kalulu kuti, “ Wayersa muja<sup>15</sup> unandipera mbale wanga.” Kalulu

anati, "Ukapa ine, unka ndi ani ku mudzi?" Ndipo anamleka, Kalulu anapendulika, nampanso, ndipo anati, "Nanga momwe<sup>16</sup> ndapa onse ndikanyengezeranji ku mudzi koma ndingokwera in'kankande, ndikokandidwekandiwe." Ndipo anakwera, nadziponya yeka<sup>17</sup>, tsaka! tsaka! tsaka! nakandidwa tupi lache, natamanga kukanena<sup>18</sup> kwa mkango kuti, "Bambo sindinaone zabwino lero, ana aja apa<sup>19</sup> lero, taonani ine ndachita kupulumukira<sup>20</sup> pang'ono ng'ono, anati ape ndine yemwe." Mkango unati, "Wazindikira?" Kalulu anati, "Ndadziwa ena ndinka ndikwazindikira."

III. Ndipo iye adanka, nafika ku mudzi wa Anyani afeza eni ache alikuponya nsikwa alikuti, "Manja'o"<sup>21</sup>. Ndipo Kalulu anati, "Atsamwali anga tiponye tonse, pamene ndiponya ine ndikati, adadia mwana wa mkango nd'ani, inu mudziti<sup>22</sup>, ndine, ndine, nzabwino ziimenezi tidzitero nafe masiku onse." Kalulu pochoka anati, "Anna inu ndibwera mawa tidzaponyanso. Ndipo Kalulu anachoka kunka kwa Mkango kuti, "Aja adapa ana ndapanikiza lero." Mkango unati, "Tiye tinke tonse ndikaone." Ndipo Kalulu anati, "Koma ndinimange m'mtolo." Naumanga natenga dzipatso nasomekasomeka m'mtolo kuti anyani adzikakondwera kuti, "Bwenzi latu labwera ndi chakudia lero." Ndipo adafika pa m'dzi pa Anyani nati Kalulu, "Ndabwera turutsani nsikwa tiponye." Ndipo adayamba kuponya, ndi<sup>23</sup>, "Adadia mwana wa Mkango nd'ani, ndi pano ndi pano<sup>24</sup> sanabwere?" Anyani anati, "Ndine, ndine." Kalulunso anati "Mtolo kadzimvere"<sup>25</sup>. Ndipo mtolo unayamba kumasuka, mkango nubvumbvuluka nugwiragwira anyani onse.

## XX

## KALULU NDI NJOBVU

I. KUNJA kudauma gwa, wopanda ndi madzi omwe, nyama zonse zidangosauka, ndipo Njobvu inati, "Inu tidzafa tiyeni tikape chitsime." Ndipo nyama zonse zidasonkana, kunka ku dambo<sup>1</sup>, ndipo Njobvu inati, "Ndiyambe ine kuponda." Niti<sup>2</sup>, "Ndiponde apa pali madzi ndiponde apa pali madzi." Nangoona fumbi liri pwi! ti! ti! Ndipo Chipebere chinati "Taimani ndikayesa ine kuponda." Nati, "Ndiponde apa pali madzi." Nangoleperanso. Nyama zonse zinalepera, ndipo anaturuka Kalulu nati, "Taimani ndiponde ine." Ndipo akulu akamtsutsa kuti, "Kodi iwe ndiwe ukaponde, kapazi kakang'onong'ono, taona pazi langa lifana ngati<sup>3</sup> tako la mtondo." Ndipo Kalulu anati, "Ndikangoyesera, zikakandichimwa, zikandichimwire konko"<sup>4</sup>. Nayamba kuponda, "Ndiponde apa pali madzi, ndiponde apa pali madzi." Ndipo anaona chinyezi chiri eh<sup>5</sup>! Ndipo inabwera njobvu, iri, "Tachoka ndiponde ine." Napondaponda, nango-onanso fumbi liri tolo! tolo! ndiponso anati, "Tabwera Kalulu udzayesanso." Ndipo adangoona chidziwe chiri nde nde nde, nyama zonse zinamwa. Nilengeza<sup>6</sup> Njobvu niti, "Pasaoneka Kalulu wina amene adzamwa madzi pano, koma Kalulu yemwe'yo wabola madzi, ndiye adzimwa"<sup>7</sup>. Ndipo Akalulu anati, "Ha! ife sitinaone zotere, madzi wobola mbale watu yemwe, ndiwo adziti Akalulu asadzamwa"<sup>8</sup>. Ndipo Njobvu inati, "Ndikala mlonda ndidziona amene adzamwa madzi pano." Ndipo Akalulu adapangana kuti, "Ana inu tiyeni titengeni nkwangwa tidzinka ndi kufulira<sup>9</sup> njuchi."

II. Ndipo Kalulu anabwera nati, " Icho, icho, icho " <sup>10</sup>. Njobvu inati, " Kodi iwe ndiwe ani " <sup>11</sup>? Kalulu anati, " Ndine ndiri ni tidzitsopetsope, totsopitsa akulu atāmanga " <sup>12</sup>. Ndipo Njobvu inati, " Tiwone n'talawa " <sup>13</sup>. Kalulu anapereka chigulu, " Nachi " <sup>14</sup>. Njobvu nipisa chitamba chache nitseteka niti, " Inde nzabwino, mange." Ndipo Kalulu anatenga dzingwe dzache naimanga nanka naka-mwa madzi, nachoka <sup>15</sup>. Njobvu inati, " Kalulu u-likuchoka osandipatsa " <sup>16</sup>. Kalulu nangochoka. Ndipo Njobvu inalira, " Ana inu dzandimasuleni <sup>17</sup> ". Anzache nabwera nati, " Kodi wakumanga iwe ndani " <sup>18</sup>? Ndipo Njobvu inati, " Kalulu anabwera ndi dzitsopetsope anati n'dzotsopitsa akulu atāmanga <sup>19</sup>, ndipo ine ndinati, ' Mange,' nandimanga ndipo anamwaimwa <sup>20</sup> madzi natawa." Ndipo Kamba anati, " Lero ndidikire ine." Njobvu inati, " Mwana'we Kamba iwe wokwekwerera kwekwerera pansi ndiwe uwire Kalulu." Ndipo Kamba anati, " Iai tandimatani pula, ndimgwira pompano." Ndipo anzache anammamatata pula, namwiika pa madzi, na-ngokala msana wache tundulu, poyer. Ndipo Kalulu anabwera nati, " Wodi ! wodi " <sup>21</sup>! Waona kuli nje. Ndipo anafika pa madzi'po, ayang'aneyang'ane <sup>22</sup> wafeza palibe antu. Ndipo anati, " Koma ndimwere pali mwala'po," nafika nalumpa pa msaua pa Kambà, nainwaimwa. Poti, " Tsopano ndiyambe kuchoka " <sup>23</sup>; anaona njutu ! njutu ! Ndipo Kaniba anayamba kulira cuti, " Ndamgwira ndamgwira bwerani." Ndipo nyama zonse zinabwera. Kamba nabvulira pamodzi ni Kalulu, wina nagwira Kamba wina nagwira Kalulu, namtotola, ndipo Kalulu anati; " Inu mukati mupe ine, mukandigwira m'tu, moyo wanga mwini, mukandigwira mwendo, moyo wanga mwini, mukandigwira mchira, imfa yanga."

III. Ndipo anamgwira mchira, poti ammenyetse pansi mchira unapululuka. Kalulu natawa nanka

kwao, nakauza anzache kuti, "Kwadza chipulula mchira, taonani wanga'o ndapulula kale, ati akaona muntu osapulula mchira ameneyu amgwira, ati" <sup>24</sup>. Ndipo pa m'dzi pao Akalulu anapululana michira, onse, Ndipo Njobvu inabwera irikulonda <sup>25</sup> mapazi pa dimba, nati Ndanicwira lero, nd'ani uja anadzamwa <sup>26</sup> madzi." Ndipo Kalulu anati, "Kaya ife ndife Akalulu nsanga <sup>27</sup> sindife Akalulu iwo iwo <sup>28</sup>, taonani ife tonse ndife wopanda mchira, mukaona wa mchira si pa m'dzi patu pano'i." Ndipo Njobvu idangolepera, nanka kwao. Inatera pompo <sup>29</sup>.

## XXI

## TAMBALA NDI NAMZEZE

I. TAMBALA ndi Namzeze anapalana chibwenzi. Ndipo Tambala anaitana Namzeze, kuti, "Ubwere kwatu tidzacheza." Tambala anauza inkazi wache kuti, "Akafika <sup>1</sup> kuno Namzeze, udzamuza kuti, "Abwenzi lanu <sup>2</sup> si'wo <sup>3</sup>, ali apo, ati wadula mutu, wazizwa" <sup>4</sup>. Ndipo Namzeze anabwera, nati, "Abwenzi latu ali kuti?" (Tambala anatenga mutu wache naika m'piko lache kuti bwenzi lache adzidzati <sup>5</sup> wadula ni mpeni.) Ndipo mkazi wa Tambala anati, "Si 'wo, ali apo, ati wadula mutu, wazizwa." Ndipo Namzeze anangokalakala, nadinadina <sup>6</sup>, nanka kwao, osawonana naye. Nayenso Namzeze ananka ku nyumba kwache, nauza mkazache kuti, "Lero ndikaitana bwenzi langa Tambala, akabwera kuno, udzamuza kuti, "Abwenzi lanu wadula mutu wazizwa." Ndipo Tambala anafika nafunsa mkazache wa Namzeze kuti, "Abwenzi latu anka ku-

ti? Mkazi uja anati, "Abwenzi lanu si 'wo, ali apo, ati wadula mutu wazizwa." Ndipo Tambala ayang'aneyang'ane<sup>7</sup> osaona<sup>8</sup> kudzuka konse, chifukwa Namzeze adatenga mpeni nadula mutu wache. Ndipo Tambala adachoka kunka kwao<sup>9</sup>, nakagona masiku atatu, nabwera ku nyumba kwa Namzeze nati, "Abwenzi latu ali bwanji tsopano tisalikwaona kubwera kwatu kudzacheza"<sup>10</sup>. Ndipo mkazi wa Namzeze anati, "Kaya nafenso chikalire chomwe chija"<sup>11</sup>. Konko ndiko kunalikupita Namzeze.

II. Koma mbale wa Namzeze anakapalananso chibwenzi ndi Tambala kuti, "Ndiwone nane"<sup>12</sup>. Ndipo Namzeze anati, "Tambala takondana nditu ndi iwe ndi ine sitilekana'i." Ndipo Namzeze anauza mkazache kuti, "Lero upike maungu, ndikaitana bwenzi langa Tambala, akabwera akadzafunsa kuti, "Bwenzi langa lanka kuti," "Iwe udzati, Abwenzi lanu ali umo." Ndipo Tambala anabwera nafunsa, kuti, "Abwenzi langa ali kuti?" Ndipo mkazi anati "Abwenzi lanu ali umo." Tambala ayang'ane wapeza mpika ulikubwadamuka ndi moto. Ndipo Tambala anazizwa kuti, "Abwenzi latu'wa aturuke'mo m'mene'mo." Ndipo mkazi uja anabvundukula mpika, ndipo Namzeze anaturuka msanga, deru alowa m'kati mwa utsi, monga ngati alikuturuka m'mpika, nakala pansi, nati, "Ah tinali m'menemo tamva kulankula mkazi, tapakula maungu'wo tidia ndi alendo." Ndipo mkazi uja anapakula napatsa, nayamba kudia ndi abwenzi ache. Koma Tambala ananka kwao, nakauza mkazache, kuti, "Mawa upike maungu ndikaitana bwenzi langa, ndipo ine undiike m'mpika momo, akabwera Namzeze udzati, "Abambo a kwatu ali m'pika'mo." Ndipo mkazi anati, "Kodi simupsai?" Mwini wache anati, "Iai bwenzi langa anachita choincho, adampika mkazache, ndipo nanenso ndirikuti undipike, akabwera Namzeze ndipo udzandibvundukule

ndipo ine ndidzatsata ndi utsi." Ndipo mkazi uja anatenga maungu natemeratemera m'nkali, naika pa moto, natsira madzi, natenga nkuni, natyolera tyolera pa moto, naika mwanna wache m'mpika'mo, nabvundikira. Ndipo mpika wache unayamba kuwira, koma Tambala uja anayamba kupipapipa'momo, ndiye kufa m'menemo. Mkazi uja akangosonkesabe nkuni. Ndipo bwenzi lache Namzeze anabwera nati, "Abwenzi latu ali kuti," Ndipo mkazi uja anati, "Ali m'mpika'mo." Pamene anabvundukula impika anaona ubwea uli nyankwiriri, ndipo mkazi uja anati, "Kodi umeneyo ndi moyo?" Ndipo anayamba kupakula, anaona mwanna sana-dzupe, ali lobodo. Namzeze anati, "Kodi abwenzi latu unapika?" Ndipo mkazi wa Tambala anati, "Anachita kundiuzza<sup>13</sup> kuti, 'Pike.' Ndamfunsa kuti, 'Kodi simupsa'i,' ndipo eni ache'wa anati, 'Iai sindipsa, bwenzi langa anachita choincho, sindipsa'i ine.'" Ndipo Namzeze anati, "Wachita choipa." Koma pamene ananka kwao anakambira anzache kuti, "Ndidakamnyenga Tambala, ndipo anampika mkazache, iye akangoti wachenjeretsa ife, nafenso tidamnyenga, wafa, ngati<sup>14</sup> mbale wanga wafa kale."

---

## XXII

## KAMBA NDI NYANI

I. KAMBA ndi Nyani adapalana ubwenzi, ndipo Nyani adauza Kamba, kuti "Ubwere kwatu tidzamwa moa." Moa utapsya<sup>1</sup>, Kamba anachoka kunka kwa Anyani<sup>2</sup>, anafeza atakwera<sup>3</sup> pa mtengo

ndi moa wao. Kamba adamuza kuti, "Kwerani momuno<sup>4</sup> ife moa watu sitimwera pansi." Kamba akati akwere<sup>5</sup> aterereka ndiye kungolepera. Anyani anati "Nao moa<sup>6</sup> musia noka." Ndipo Kamba ananka kwao, nakapikitsa wache moa<sup>7</sup>, nakaitana<sup>8</sup> Anyani, atenta lupsya lache, moa wache akazika pakati pa lupsya, ndiye kutsuka<sup>9</sup> tsuka chiko chache. Anyani pobwera, anapondaponda lupsya, ndipo Kamba anati, "Taonani chiko'chi n'cha eni ache, ati musamagwira ndi dote, ati tsogolani mukasambe<sup>10</sup> m'manja"<sup>11</sup>. Anyani aja anka akasamba, pobwera, adzapondanso<sup>12</sup> pa lupsya. Kamba nanena "Musia noka moa."

---

## XXIII

## KAMBA NDI KAMUNDI

I. KAMBA adakwatira pa mudzi pena, ndipo Kamundi adakafunsira<sup>1</sup> pa mudzi pokapoka'po<sup>2</sup>, chifukwa adachitira chikamwini<sup>3</sup> anaona anali osauka; akala anali ndi chuma<sup>4</sup>, bwenzi adakalowola<sup>5</sup>. Ndipo mpongozi wao anāgawira<sup>6</sup> minda kuti, "Kamba adzilima<sup>7</sup>, nalowa uko, Kamundi adzilima, nalowa uko." Ndipo akayamba kulima m'minda mwao, Kamba akangoti—

"Fulukutu fulukutu, ali ku mudzi adziti alima."  
Kamundi akati—

"Go! ndatema, Kamundi mungondida."  
Ndipo adaona kwa Kamundi kuli kupu! kwa Kamba tengo liri gu! Ndipo tsiku lina mpongozi wao anati, "Ndifuna kukaona ku minda komwe alikulima akamwini anga." Pamene anafika anaona kwa

Kamundi n'kolimidwa, naona kwa Kamba kulibe ndime, ndipo anati, " Ndidangosanka mwanna osata kulima, mwanna koma Kamundi, ndipo ayesera kulima." Ndipo Kamba anamuza kuti, " Ukateme mtengo uja uli pakati pa munda, ukakapanda ku-gwetsa udzachoka pompano." Ndipo Kamba uja anasinka kuti, " Kodi ine ndikatema bwanje mte-ngo'o, ngati<sup>8</sup> ndita kukwera m'mwamba koma ndi-pale bwenzi kapena ameneyu angakanditemere?"

II. Ndipo Kamba anaona Simba nati, Simba, ndiwe bwenzi langa<sup>9</sup>, ukanditemere mtengo ku mu-nda kwa mpongozi wanga." Ndipo Simba anala-wira m'mawa mwa mpepo, nafika pa mtengo'po, naduladula. Pamene kwachetsa<sup>10</sup> kunja, Kamba anatenga nkwangwa yache kuti, " Ndikadule mtengo wanga." Ndipo akamuka alikukwawa, nkwangwa yache naponya m'tsogolo nakwekwerera. Pamene anafika pa mtengo anaona kuti Simba waduladula, nasadzirasadzira, ndipo Simba anachoka natsala, mwini wache Kamba, alikungodula pang'ono pa-  
ng'ono. Pamene waona mpongozi wache, ndipo kukangazakangaza. Mpongozi uja adadabwa kuti, " Ah! Kamba wadula choinchi mtengo uja, tsopano akala mkamwini wanga sachokanso'i." Ndiponso naye Simba kwao kudagwa maliro. Ndipo Simba ananka kukaitana<sup>11</sup> Kamba kuti, " Kwatu alikuika mafumu<sup>12</sup> ena atsopano, ndipo iwe bwenzi langa, nawenso<sup>13</sup> ukandilombole lero, pamene ana ena adzafika, alikuchula maina ao, iwe udzakale chete, ukadzamva ine ndirikuti, ' Ndafika ine Simba kuti ndilondoloze antu, iwe udzadawira, ndipo ufumu udzakala wanga.' Ndipo Kamba uja anango-choka ndi usikusiku, nakafula pa litinda<sup>14</sup>, nalowa pompo. M'mawa pamene kwacha anasonkana antu onse bi, ndipo ananyamuka mwana mmodzi nati, " Ndafika ine uje, ndirikuti ndilondoloze antu ine." Ndipo pa manda paja adaona pali ndu. Ndipo pa-

nabweranso mwana wina, nati, "Ndabwera ine uje kuti ndilondoloze mudzi wako." Pa litinda pali zi. Ndipo anyamuka Simba nati, "Ndabwera ine Simba ndirikuti ndilondoloze antu ako." Ndipo antu onse anamva pa litinda paja kulankula, kuti, "Ea ndimafuna iwe mwana wanga Simba kuti undilondolozere antu anga bwino." Ndipo antu onse anakondwera manyamula Simba kumwiika pa pusi, madzulo ache<sup>15</sup> Kamba anaturuka kunka kwao<sup>16</sup>.

III. Ndipo kwa Simba anapika moa, nakaitana Kamba, ndipo Kamba anauza ana a pa mudzi kuti, Tiyeni wandiitana bwenzi langa tikamwe moa." Ndipo ana a pa mudzi akamtsutsa, kuti, "Umuona kuti bwenzi iwe Kamba?" Ndipo Kamba anati, "Tiyeni mukaliwona bwenzi langa lopambana inu." Ndipo Kamba ananka nao ana aja a pa mudzi, nafika pa mudzi wa Simba, Simba natengeratu mphasa, namwiyalira. Ndipo akaturutsa moa, namaikira Kamba kuti, "Nazozakudia"<sup>17</sup>. Nayenso Kamba napitiriza ana a pa m'dzi, namwa imwa<sup>18</sup> moa'o, ndipo anatsalitsa<sup>19</sup> bwenzi lache. Pamene wafika ku m'dzi kwao, ana aja akasimba kuti, "Kamba'yo ndi mfumu, musamamtsutsa, ife lero takao-na ndi maso atu, bwenzi lache la Kamba ndi mfumu yopambana."

## XXIV

### WOPUNDUKA MASO NDI WOCHOKA MSANA

I. KALE mfumu idamanga mudzi wache ndipo pa mudzi pache'po pakabwera mikango kudzagwira<sup>1</sup> antu. Ndipo mfumu inati, "Kodi tichita nao chiani mikango'i?" Ndipo antu ache anati, "Yanku-

lani nayo.” Ndipo mfumu anaifunsa kuti, “Kodi bwanji mulikugwira antu masiku onse?” Mikango inati, “Tirikuti mutipatse ana ako a akazi awiri omwe mukondana nao; iwe ukatipatsa<sup>2</sup> ana ako’o, sitidzabweranso kudzagwira antu.” Ndipo mfumu idatenga ana ache awiri, nakamangira msasa ku piri, komwe inaturukira mikango. Ndipo ku dziko lina kunachoka antu awiri, wina Wopunduka maso, wina Wochoka msana, analinkunka ku mudzi wa mfumu. Ndipo Wochoka msana adaona kamba pa njira, nauza mzache kuti, “Pano pali kamba.” Wopunduka maso adati, “Tola.” Wochoka msana adakana. Wopunduka maso adati, “Tolera ine.” Namtolera naika m’tumba mwache. Aendaenda anka pena, akapeza padafera nungu. Wochoka msana adati, “Pano pali nungu.” Mzache anati, “Tola munga umodzi.” Nakana. Wopunduka maso nati, “Tolera ine”<sup>3</sup>. Namtolera, naika m’tumba, nanka pena nakapeza padafera njobvu ndi muntu yemwe adalasa njobvu nayenso wafanso, mfuti yache iri pomwepo. Wochoka msana adanenanso kuti, “Pano padafera njobvu ndi muntu ni mfuti yache iri pomwepo.” Ndipo mzache anati, “Tola mfuti ndi nyanga umodzi.” Iye nakana, Wopunduka maso nati “Tolere ine.”

II. Pamene anaona kuti dzuwa linalikulowa Wochoka msana adakwera pa piri, waona patseri palikufuka utsi, ndipo anapita pomwepo napeza anamwali awiri ali m’msasa’mo, nati, “Kwatidera<sup>4</sup> tifuna kogona.” Koma anamwali adakaniza kuti, “Musagona pano, ife nyumba anatimangira atate watu, kuti niikango ikabwera, idzafikire<sup>5</sup> kutidia.” Iwo aja adakana kuti, “Tigona pompano.” Adakalankula, wafeza mikango yafika inkulira ndipo unafunsa, kuti, “Nda’ni<sup>6</sup> alikulankula m’nyumba’mo, tinidiera<sup>7</sup> pamodzi.” Ndipo Wopunduka maso anati, “Simungate kutidia nafenso<sup>8</sup> tatsata malo.”

Ndipo mkango unati "Ndiniponyera nsabwe yanga muopa." Ndipo antu onse anakomoka, atsala mutu yeka Wopunduka maso; ndipo mkango unaponya nsabwe yache, Wopunduka maso nafufuza, natola nsabwe'yo, ali<sup>9</sup>, "Aka taona ndi kaponya pa moto." Akaponya kapulika, ndipo anati, "Nane-nso ndikuponyera yanga nsabwe"<sup>10</sup>. Naturutsa kamba wache naponya. Mkango utola uyang'ana, uli, "Ha! inde ali ni nsabwe yeikulu." Nati, "Iai sindiopa'i tsopano ndikuponyera ubwea wanga." Anatotola ubwea umodzi, naponya uli, "Nao<sup>11</sup> ndakuponyera." Wopunduka maso anaambasaamba-sa nati, "Umeneo ndio ndiope ine, tayang'ana wanga." Natenga munga wa nungu, nauponyera mkango, mkango unautola uyang'ana, uli, "Inde." Nuti, "Iai mungatero sindikulekani." Nutenga dzino lache, nuponya, Wopunduka maso napapasa, natola, nati, "Limeneli ndilo ndiope ine, taima ndikuponyera langa."

III. Ndipo anauponyera nyanga<sup>12</sup> wa njobvu, mkango nulampa, uli, "Ha! inde muntu'yo ali ndi dzino loopsya." Koma unati, "Tsopano ndi kuomberani mau anga." Ndipo unayamba kubangula. Wopunduka maso anati, "Wina'yo ngālire<sup>13</sup> ache mau ndiwamve." Ndipo anati, "Ndamva, tsopano bwerani pafupi mumve mau anga." Ndipo mikango inadza pafupi. Wopunduka maso anati, "Muli pati?" Iri, "Tiri pano." Ndipo adati, "Gumitizani mitu pamodzi." Natenga mfuti yache naloza pompo nati, "Tsopano imvani ndikulankula anga mau." Naomba mfuti yache napa zonse'zo. Ali "Mwamva mau anga?" Wafeza kuli zi; ndipo anadzutsa anzache omwe anakomoka nati, "Dzukani zirombo zija ndapa." Akamtsutsa kuti, "Ulikutinyenga." Wopunduka maso anati, "Antuni dzukani, munditsegulire ku komo ndikayang'ane ndeka." Namtsegulira nanka afufuza ali, "Ichi

n'champongo ichi n'chachikazi, turukani panja pano mudzione noka.”

IV. M'mawa mwache ndipo anachoka, mwana wina wa mkazi anabereka muntu Wopunduka maso, wina nabereka Wochoka msana. Pamene adafika ku mudzi, bambo wao adaona, nati “ Kodi, mwabweranso, muja <sup>14</sup> ndinati mukale komweko, tsopano ndipa inu nonse.” Ana aja anati, “ Anazipa zirombo zija.” Bambo uja nati “ Kodi nzo'ona?” Ndipo aja anati, “ N'dukeduke ” <sup>15</sup>. Bambo natumiza amnyamata kuti, “ Pita mukayang'ane.” Amnyamata anafika nazipeza, nadula michira, akaiza mfumu kuti, “ Michira nai <sup>16</sup>, adapadi.” Ndipo mfumu inapangana ndi antu ache kuti, “ Nanga antu awa wapa zirombo tichita nao bwanje?” Ndipo anati “ Mungwakwatitsa <sup>17</sup> akazi omwe'o.” Ndipo Wopunduka maso adampatsa wache, Wochoka msana wache natenga mpande <sup>18</sup> zisanu ndi imodzi, ali, “ Wina zache zitatu, winanso zitatu mukamange mudzi wanu uku.” Ponka pa njira Wochoka msana anati, “ Ife watipatsa mpande zisanu, ati, iwe zako n'ziwiri, ine zanga n'zitatu.” Wopunduka maso anati, “ Ha, ulikundidierera, si muja mfumu yanena watipatsa zisanu ndi imodzi ine zanga zitatu iwe zako zitatu, nanga undichenjera bwanji muja ndikati tola ichi udakana?” Ndipo Wochoka msana anaiinirira <sup>19</sup> nammenya ku maso, ndipo Wopunduka maso anapeza m'maso mwache mwatseguka, natenga ndodo namenya mzache. Wochoka msana napeza msana wache waongoka. Pompo ndipo anagwirana chanza <sup>20</sup>.

## XXV

## MWAMBI (NTANU)

I. TIYENI tikachite mwambi lero, ndipo antu onse asonkana, nyumba tho ! Nayamba m'modzi kune-na kuti, "Chakuti chakuti<sup>1</sup> n'chiani?" Ndipo anzache akalepera<sup>2</sup> iye ati, "Baireni"<sup>3</sup>. Ndipo ambaira kuti, "Kadie<sup>4</sup> za kwa uje." Ndipo iye ali nazo gwa ! nyama twē ! nadia idia<sup>5</sup>, nati, "Chimenecho n'chakuti."

Kantu kopanda nkwaso n'chiani ?  
*Mubvi.*

Kantu kosamangika'i n'chiani ?  
*Mpepo* (kapena *madzi*, kapena *utsi*).

Kantu konunkiza, ungabisitse kako kakalondola<sup>6</sup>,  
 n'chiani ?  
*Nchenche.*

Kantu koota moto n'kumbuyo ?  
*Tsanja.*

Antu nonse nkondo inichimwa<sup>7</sup>, kantu kamodzi  
 koputaputa, kakaiponya<sup>8</sup>, n'chiani ?  
*Mtiko.*

Muntu akaponya mubvi wache kumwamba, ndipo  
 pobwera ubwera wopanda bango, n'chiani ?  
*Inswa.* (Chifukwa pouluka ziuluka ndi mapiko,  
 zigwa zopanda mapiko.)

Kantu kosanyamulika'i ?  
*Chitunzitunzi.*

Mtengo womera pa mtengo unzache n'chiani ?  
*Ulimbo*<sup>9</sup>.

Kweru tsiku, kweru tsiku n'chiani?  
*Munsi.*

Nyumba yapsya, watsala mtanda woka?  
*Njira* (Chifukwa tengo likapsya itsala njira yoka,  
 iri tanta).

Ndamanga nyumba ndi mzati umodzi, n'chiani?  
*Boa.*

Antu awiri asenza chintu chachikulu n'chiani?  
*Mitanda iwiri isenza nkokwe.*

Diwa lagwa kawiri kawiri lero loka loka n'chiani?  
*Chikope.*

Chintu cholakwa antu onse, asenza muntu mmodzi.

*Madzi.*

Kantu kofuma kutari, kutifeza ife pano.  
*Mvula.*

Muntu alima minda yambiri lero lomwe osatopa'i  
 n'chiani?

*Wometa.*

Kantu kolondola koka, sikaphonya'i<sup>10</sup>, kungakale  
 mdima, n'chiani?

*Dzanja* (Chifukwa siiwala pa kamwa).

Mpini<sup>11</sup> umodzi, nsompo kumi.  
*Ntochi.*

Nyumba yopanda komo.  
*Dzira.*

Kantu kosaoneka komwe kadagwera.  
*Tambo.*

Kantu kokalemeka, kolira kukagwira ndi manja  
 awiri.  
*Ntedza.*

Nkalamba imweta udzu n'kumimba ni folera  
n'kumsana, n'chiani?

*Chipande.*

Mtengo adula lero, m'mawa mwache uyamba ku-  
puka.

*Tsitsi.*

Kungatarikitsa, lero loinwe ukafika, n'chiani?

*Mlima.*

Pita uku, nanenso, ndipite uko, tikomane.

*Mkuzi.*

Chinyama chofa m'malimwe, pfungo lache limve  
ka kuno<sup>12</sup>, n'chiani?

*Mvula.*

Nyama zipezana pa madzi.

*Antu.*

Mfumu idatumiza muntu<sup>13</sup> kuti akatenge mbuzi,  
ndi chimanga, ndi kambuku, ndipo pofika pa nyanja,  
anapeza bwato bwabwang'ono. Ndipo anati, "Ndi-  
yambe chiani? ndikayamba kambuku, mbuzi idzadia  
chimanga, ndikayamba chimanga, kambuku adia  
mbuzi, koma ndiyambe mbuzi." Natenga mbuzi,  
naolotsa, ndipo anasinkanso kuti, "Ine ndikatenga  
chimanga mbuzi ikadia ndikatenga kambuku mbuzi  
ikadiedwa." Nanga muntu uja adatani?

*Poyamba analowetsa mbuzi, inka patsidia, na-  
bwerera natenga kambuku, natenganso mbuzi na-  
bwezera m'bwato, akasia patsidia pomwe, natenga  
chimanga, nabweranso, nakatenga mbuzi.*

Madzi akatayika saola.

Kwagwa mtengo sikuzimira'i.

Kako n'komwe wadieratu, mukapanda kudia  
n'kamwini.

Dote, sin'kadakudia, ndikudiera ku uchi.  
 Liwiro la m'mchenga, mumayambira pamodzi.  
 Chaona mzako chapita mawa chiona iwe.  
 Mwalemera nyanga yanga, sumandidia'i<sup>14</sup>.

---

## XXVI

## CHAMBA CHA KANONOMERA

MUNTU akadwala<sup>1</sup>, akaombeza ula<sup>2</sup> ndipo wa ula ati, “ Pali mzimu wa gogo<sup>3</sup> wache ulikufuna chamba<sup>4</sup>, mukabvina chamba'cho mundionere<sup>5</sup> mwana alikukala tsonga.” Apita ku mudzi natenga nsengwa ya dzintu, nanena nazo kwa mzimu kuti, “ Nao maere<sup>6</sup> amene mulikupera<sup>7</sup> muntu tikapika moa tiwone<sup>8</sup> muntu alikukala tsonga.” Ndipo amema<sup>9</sup> antu onse, tsiku losuza<sup>10</sup> ndipo antu asonkana, madzulo ache<sup>11</sup> nalowa m'nyumba, nayamba kuoomba m'manja kudzutsa<sup>12</sup> mzimu, ndipo aona muntu wodwala'yo alikuntuntumira ndi kulira<sup>13</sup>, ndipo antu ati, “ Musadza ndi nkondo, taniitana ndife, taonani pam'dzi pano padza ng'oma koma zichoke bwino, musazichititsa ntenya ”<sup>14</sup>. Akata kuombera m'manja, chamba chituruka panja, nayamba kuimba ng'oma, alikubvina. Wakumbuka nyimbo, naimba, muntu amene agwidwa ndi nzimu, agwa, namchotsa kunja, nayamba kumbveka nsaru ndi zikopa za nyama, nalowanso, nayamba kubvina. Muntu akagwidwa ndi mzimu wa mwana, ayamba kummangitsa nsaru yache, kuti ilimbe, chifukwa muntu'yo alikufuna kuti abvule nsaru yache kuti adzibvina maliseche, chifukwa mwana wa kanda sakabvala'i. Mka-

zi akagwidwa ndi mzimu wa mpongo kuti, " Ndine uje." Ambveka myoni, ku manja kwache nagwira katemo, amanga nsaru yache m'chuuno, mabere oka ali kwapa, kwapa. Nyimbo zache za chamba cha Kanonomera, anziti—

Chipunga lume<sup>15</sup>,  
Chadza m'mamawa.

---

So so tingoyang'ana,  
So so tingoyang'ana.

---

Ng'oma ikalira,  
Imtenga choinjoli<sup>16</sup>.

---

Kutari kutari tari,  
Kutari kutari tari,  
Kutari kwayera mtambo,  
Kutari kuli uta wanga<sup>17</sup>.

---

Kamang'ani Kaniang'ani katola maere,  
N'kanje katole,  
Ndi maso ache<sup>18</sup>.

---

Idamchola myendo,  
Njala yoka yoka.

---

Ai, ai, inde, inde,  
Chalakwa<sup>19</sup> inde inde,  
Chalakwa chiwiri<sup>20</sup> inde.

---

Mwandida ine,  
Mwan'dera ukalamba.

Kanamwali kanchipinga <sup>21</sup> de de,  
 Ukandikana ndiri mlombo <sup>22</sup>,  
 Ndipo udzatani.

---

Tinalikutari,  
 Anzatu adula mbale <sup>23</sup>.

---

## XXVII

## CHAMBA CHA MTETEREZI

ABVINA pa maliro poka poka.

Tatini kokotu <sup>1</sup>, n'tandipatsa <sup>2</sup>,  
 Dzikala ni nzeru <sup>3</sup>, moa wata.

---

Mwanna amene akagona kwa mzako,  
 Umangopika umangopereka kachete,  
 Nubwera <sup>4</sup> uko,  
 Umadzangolira pa mzati.

---

Ukakala <sup>5</sup> chimbura <sup>6</sup>,  
 Usamamenya <sup>7</sup> mwana wa mizako,  
 Inde 'tate,  
 Nanga ukamenya <sup>8</sup> chimanga chija udalima,  
 Inde 'tate.

---

Mwam'sia chigonire de, de,  
 Mwamsia, nyumba atamanga de, de,  
 Mwamsia.

Mwanna ainene ali in'wanga,  
 Yede yede 'tate,  
 Momwe wagonera <sup>9</sup> pa mzati,  
 Ngati <sup>10</sup> wamwa moa.

---

Kodi umati ukwate ine,  
 Nguo'i de, iai 'tate nguo'i de, iai 'tate nguo'i,  
 Nguo'i nguo'i, iai ine 'ai ine,  
 'Ai 'tate nguo'i.

---

O mai o mai,  
 Yede yede,  
 Kodi achita kukutuma,  
 Kuti akadza n'tukwane.

---

Chintaka taka umaleka,  
 Ede de,  
 Umaleka, "N'tere" <sup>11</sup>,  
 Umaleka, "N'tere," Ngwamba.

---

Mwangotenga ntsamiro,  
 Sin'kulirani <sup>12</sup> de,  
 Sin'kulirani de.

---

Ukapa kambewa, umampatsa mlongo wako,  
 A akazi, m'mangani kwacha <sup>13</sup>,  
 Tatero nawe, tatero de.

---

## XXVIII

## CHAMBA CHA KANDENGA

POBVINA pache akazi andandalika nda nda nda, amunanso uku nda nda nda, ng'oma zao zikala komwe kuli amuna, achoka akazi kukalanda<sup>1</sup> ndodo kwa amuna, amuna naperekeza akazi, nakabweranso, nadziima pafupi. Amuna nayamba kugunda<sup>2</sup>, dzanja asanjika pa pusi, akata kugunda, akazi natembenuka napereka ndodo. Kandenga abvinira pa maliro, nkana kuli kusewera mwezi utakala.

Mwanna wa mvi n'chimera<sup>3</sup>,  
 Pobwera adzaenga<sup>4</sup> moa,  
 Inde tate,  
 Pobwera adzaenga moa.

Ku nyanja kwa Likongwe,  
 Kwayera mtambo, ngati mbalame kaya,  
 Nd'Angoni aja, amanena, "kuli tokoma ku  
 Nsungudzi."

Ine ndikala mbeta, adzandikwata amene a kwa  
 Njolo,  
 De de,  
 Amnyamata a kuno mbadama,  
 Si 'wo ena amati adawkwata ine,  
 De de,  
 Amnyamata a kuno mbadama.

Tagunde de, tagunde de,  
 Gunda amene wakukonda,  
 Makono kulibe uta.

Wode wode, wode ade,  
Ndafika pa ulanda<sup>5</sup>,  
Nsima apika ndi chala<sup>6</sup>.

---

Mpango mpango, mpango,  
Mpango, mpango de,  
Ndilekerenje kubwerekwa mpango,  
Gule<sup>7</sup> akalira.

---

## XXIX

## CHAMBA CHA CHITOTO

ABVINIRA pa maliro, angakale masewera, Sabvina  
ndi ng'oma, amangira masehe oka m'myendo.

---

Kaya ntengano<sup>1</sup>,  
Ntengano lero mconde,  
Malirano lero mconde,  
Inde 'tate,  
Tambala walira<sup>2</sup>.

---

Mwaña wa mzako akakala mbeta,  
Mwiyang'ane kumimba<sup>3</sup>,  
Kumimba,  
Kumimba, wo, ha, ho,  
Ndalira.

---

Mwana wa inzako akakulakwa,  
Umpatsa mzako achikwata<sup>4</sup>,  
Iwe uchianja moa,  
Chianja moa, wo, ha, ho,  
Ndiwe chianja moa.

## XXX

## CHAMBA CHA KUNJU

SABVINA ndi amuna, angobvina akazi oka, amuna nangoyang'anira.

---

Nzinyai<sup>1</sup> iwe, Nzinyai iwe,  
 Nzinyai akana alendo,  
 Nzinyai iwe,  
 Nsimma imene n'sanaiwone<sup>2</sup>,  
 Nzinyai bwerera<sup>3</sup>.

---

Mwanna amene ali m'wanga, akayamba<sup>4</sup> kude-  
 rera,  
 N'kapakula mitanda iwiri, wayang'ana ku mbali,  
 Nkapakula mitanda itatu, tan'patsa<sup>5</sup> madzi'o  
 N'tatemera mwana'yo.  
 Mwana uja nadziwa nzeru,  
 Idiani nsima yanu, si uja mwana'tukwana<sup>6</sup>,  
 Nanga nanga, mwana wanga,  
 Uja adziwa mirandu,  
 Mirandu ya pa bwalo.

---

## XXXI

## NYIMBO ZINA

MWEZI uwale uwale<sup>1</sup>, ndikadia'bululu,  
 Ndikala pa mwala, mafupa wayere,  
 Chisali<sup>2</sup> chilema<sup>3</sup>, akazi andilira.

(Nyimbo ya lumbe.)

Chimbalame chija chapita umo,  
 Chanka m'tsidia 'mene,  
 Chakatenga njoka,  
 Njoka imene, inandilaulira ine,  
 Chalaula e! e! e!  
 Chalaula bwinja.

---

Chule iwe<sup>4</sup>, chule iwe,  
 Mbuyache, mbuyache,  
 Chule iwe, chule iwe,  
 Aitana mkazache.  
 Tu! mate! mate! mate!  
 Tu! mate! mate! mate!  
 Aitana mkazache.

(Nyimbo ya chule.)

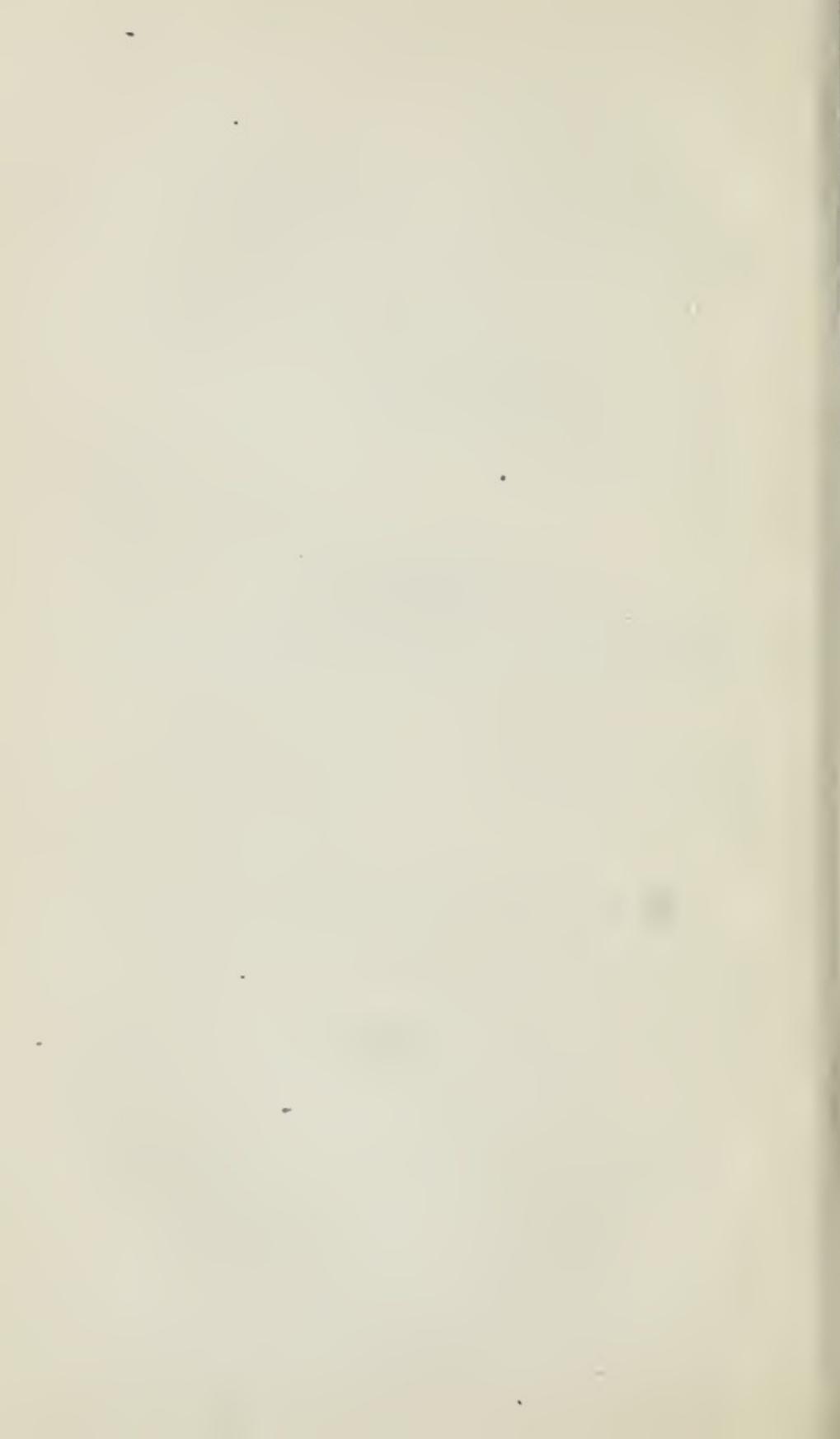
---

Tsiku icha<sup>5</sup> icha, tsiku icha icha,  
 Tsambe adia za eni.  
 Tsiku bakala<sup>6</sup>, tsiku bakala,  
 Ndibadia nao.



## PART II

A LITERAL ENGLISH TRANSLATION



## I

## THE ORDEAL POISON

I. IN the event of a chief's wife dying, or perhaps his child, the chief holds a consultation with the village elders, saying, " You at the village here, we wish to consult the oracle." At the " chief's " ordeal they summon all the headmen, but in the case of the " people's " ordeal, every one partakes of the poison. When they see that people are often dying they talk it over with the headmen, saying, " Look here at the village, here people are dying and we wish to summon the medicine man, that he may follow up the clue for us at the village." So they send one youth to summon the medicine man. He arrives very late in the evening. They put him in some hut, without people knowing that he has come. In the morning a young man gets up, and goes and stands at the open space in the village [where the men sit and talk, and where the different disputes are settled], and when he has climbed on an ant-hill, that all men may hear, he says, " Do you hear, you must not eat your '*nsima*' porridge to-day; he who is asleep let him arise that he may himself hear. They are saying you all must bathe, you taste a little of the beer that is not sweet, to-day."

II. He who was about to have his morning sup, pushes aside his flour against the hut wall, he begins

to hide his household goods for, says he, "How do we know we shall return from there." And all their beads are taken off. When they see the sun is beginning to rise, every one assembles. And then they begin to pick out some strong young men, saying, "So and so must stay behind, and so and so, they must look after their companions and keep guard over the village, lest the medicine man's children begin to pillage the property of them who do not die." And then they begin to set out to go to the spot the poison is to be drunk at, and they carry in readiness a grain mortar and a pestle (just any mortar), and follow the path in single file, and come to where the witch doctor is, and he begins to arrange them in a line; they do not turn their backs to the sun, the women spread out in one line, the men in another. The place is black with people. The medicine man has his feather head-dress on, and goat's-hair bands are round his wrists. And then some old man gets up to present that for which the medicine is pounded, perhaps a goat, and this is for opening his bag [where he keeps the poison].

III. Thereupon the doctor says, "Give to me the spirit of the dead." Then that old man gets up, and going up to the village chief, tells him "The doctor is seeking the spirit of the dead." And the chief speaks, saying, "Well, and know you not them who have died here?" And then the old man gives him, the doctor, the spirit, saying, "Here so and so, and so and so have died, and it is on their account we summon you." Then the pounder of the poison says, "Give to me the partakers of human flesh who have eaten these ones you name." And then they call up two people, a man and a woman, saying, "Let her of the race of the Hills, and him of such and such a clan come here." And them they thus called come and stand near the mortar. Then

the pounder of the ordeal poison opens his monkey-skin wallet, pulls out the poison bark, and breaks it off into the mortar with a hippo's tooth. When he is chipping it off, he does not finish all the bark he has in his hand, he chips off a little and leaves the rest. When he is doing this the bark jumps, and falls on the left, and again on the right. They surely know that here to-day wonders will befall and that men will die and women. Then the medicine man says, "Give us men to go and draw water." Then the old man asks, "How many men shall we bring?" And perhaps he says, "Bring three, because the people are many," and the doctor tells them, "You must not glance behind, but just draw the water and return." (Lest they give warning to the flesh-eaters.) When he has finished cutting down the bark, he bids his attendant "begin to pound." They do not pound the poison bark as they would grain, they pound, thud! thud! and turn the pestle in the hands. While the attendant is pounding, the pounder of the bark keeps tapping, rat, tat, tat, on the mortar, with his monkey stick [which monkeys use for digging roots], and chants—

IV. " You have heard mother of children,  
Mother of children of *Kundamva*.

Indiscriminate slaughter is the game war  
plays,

It slew the baboon at *Bongwe*,

When you slay let your victims fall back-  
ward and not forward.

Bag, make the poison hear my words.

You are come into the village, you are their  
advocate.

They say, that here so and so and so and  
so have died.

It is to plead for them you have been summoned.

There they are, she of the house of the Hills, and he of so and so's clan.

She of the Hills, it is she who has taken the basket.

He, the man, took the little sharp knife,  
If it be not you, on the spot, on the spot,  
you must vomit,

If it be you,

Oh slay, slay, slay."

When they come with the water, the medicine man takes a water-jar full, and pours it into the mortar. You can hear the froth come foaming up, and then he draws a cup of the poison and struts about stirring it with his monkey stick, and uttering this incantation—

" Pick them out, pick them out, pick them out,  
You see only the morning's sun, its rays when  
sinking in the west you must not see.

Are you not that one?

You went to Zomba,

You beat the drum,

It was heard in the 'Never-reach-there  
country' of the fly,

The spurred fly.

There is a squint-eyed lizard there.

If it were not you who beat that drum,  
You must vomit.

If it were you,

You must die.

V. " You went into the regions of the air,  
You captured a ray of the sun,  
You likened it unto a girdle,  
Saying, ' Do you be my strength,  
That when the poison comes,

You will give me the mastery over it,  
 I shall win,  
 This girdle do you sever, sever, sever.'  
 You swallowed the egg of a fish-eagle,  
 That the poison when it came might become as  
 naught,  
 This egg you must smash.

" You took the spleen of a crocodile,  
 You laid it in your heart,  
 You took a python's belly,  
 You swallowed it, that power might be yours,  
 Do you [my poison bark] rend these.

" You took wax,  
 You smeared it on your feet,  
 Going in your neighbours' fields,  
 Going with stealthy tread to gather up his  
 grain,  
 To dust off again in your own garden,  
 Your companions are in want,  
 You have wealth to overflowing.

VI. " When you see your neighbour's child,  
 You say, ' Why should he walk thus at  
 large?'  
 But surely I had better have eaten him  
 He who thinks thus shall enter here [into the  
 mortar].

" The broken gourd-cups off the grave you beat  
 together, that they might turn into snakes.  
 Was it not you who sang the song, saying,  
 ' If it be large and heavy, if it be large and  
 heavy, if it be large and heavy,  
 They go about rolling it,  
 If it be small and light, they just lift it' [the  
 corpse].

Was it not you who sang so?  
I seem to think I heard you.

“ That little razor have you brought it now?  
No, I have forgotten it [supposed answer].

“ Maiden, beautiful maiden, E! E! E!  
You took the arm-bones of the children of men,  
You used to go and dance with them,  
The squint-eyed lizard is on his seat, and  
Sounding the drum,  
Wheeling ever one way.  
Now in the opposite direction, see they have  
rent the drum.

“ There is a thing that walks by night,  
There is something that comes by day,  
It has seen him.”

VII. “ No, to-day we have met each other, the boundary is there, from the east to the zenith is yours, from the zenith to the west is mine alone.” He kneels down where one of the human flesh-eaters is, he does not address the demon himself, but talks with another who is next him, and says, “ My child, where did you get your black magic; did you get it that you might be all-powerful, you alone?” When he gets up he exclaims, “ I have got you, you must not escape, you must go in there, in there, you must enter here” [into the mortar]. When he sees that his attendant has finished pounding the poison, he takes some water and pours it into the mortar, and stirs it, and removes the dregs and takes two gourd-cups, and fills them with the poison. The woman and the man, they are the first to drink. Then the doctor makes every one else do so. Two men drink, he draws again, and gives two women. And so on until all have partaken.

VIII. Then the witch finder says, " That beer I had great trouble in buying, you must not waste it, no, you there, we only told you to sip it, do not you see it is a small pot." Then he knocks down the mortar with his foot, and beats together two pieces of metal. When he sees that one human flesh-eater is dead, he says he has caused the mortar to fall. Some, when dying, cry out [like a hyæna]. " Uwi, uwi "; and people know he used to transform himself into that animal; should he roar like a lion, they know he was at times that mighty beast. Others again, when dying, clenched their hands. Should they clench one hand, it is known they have eaten five people; if they clench both, men know their victims have been ten. When all have vomited, he causes the survivors to jump over the path. When he sees a man has jumped, he knows that one is an ordinary person and not an eater of human flesh, and the reason the doctor knows this is because he has washed the poison with a medicine made from the "*siswiri*" mouse [and it cannot cross a path and live]. Then the medicine man says, " Let them return to the village now, where a tree has fallen you cannot hide the fall thereof." Any one who has withstood all these tests, on seeing the grass tuft on his hut, dies. When the doctor hears a man has died, he goes to the place to strip him of his cloth and cut off the belt of beads from his waist. Of them who die at the drinking-place and who are free born, their friends make some payment to the doctor, saying, father has died from the poison. Anything the dead man be a slave they burn the body. They who remained behind at the village will drink on the morrow. The pounder of the poison, on returning to his home, is given a goat, perhaps a slave whose " Let me go and bury them." Should the dead

human flesh-eaters may have worn, the doctor takes home with him and washes his poison bark with it, that it may still retain its virtue. In the case of a man who dies from drinking the poison, his spirit is not brought back to the village, but is driven out into the bush.

---

## II

## A FUNERAL

I. WHEN a person dies every one is told that so and so, who was ill, is "finished for." Then the village elders come together and go into his hut. They begin to bathe the body and anoint it with oil, folding the knees against the chest, and laying the palms of the hands against the cheeks, the arms being bent from the elbows. Then they take a large flat stone, set it against the hut wall, and on it place the body in a sitting position. Then they commence to wail, the women folk only are in the hut where the corpse is, the men are outside, and the children on the verandah. They lament, saying, "Alas, alas, my husband, what shall I do this day?" [The women pass the night in the hut with the dead body, the men sleep outside.] Next morning, when it is dawn, some men take their hoes, and sacrificial flour, and go to some resting-place on the wayside, and sprinkle some flour at the foot of a tree, and set out again, and when now they are drawing near the burial ground, the one who is in front picks up a stone and throws it, with the words, "We have passed." Then they commence to clear a piece of ground, and take the flour and mark out the grave.

When they have finished doing so, one old man comes forward and turns up a little of the soil at each end of the grave, while the rest then begin to dig. People at a funeral do not fear each other; should they wish to abuse one another they just do so. When they have finished digging the grave, a person getting in is invisible. The reason they dig a deep hole is that they fear the eaters of human flesh, lest they should lift out the corpse should it be [lit. from] close to the surface. Then they take the blade of grass which they have measured the body with, and measure the cave, which they now dig inwards on one side of the grave, and throw out the earth to form this space. When this is finished, some of the old men come to have a look at the work. The two men who now remain in the grave (to await the corpse) are the chief mourners, whose duty it will be to divide out the mourning feast to their fellows.

II. They who go to bring the body now set out, uttering the funeral wail. And all the people who remained behind at the village come together and congregate at the hut, and they enter and lift up the body. A mat is spread at the doorway and the body set down upon it; they lift it from there, and make a circuit of all the huts the man used to frequent when alive, and they take him also to the village court, and set him down there. On lifting him from there, they go to the burial ground. When they arrive at the accustomed halting-place for travellers, the corpse is again set down, and then they come with it to the grave. On the way to the burial ground they who carry the household goods and mats of the deceased go first. And the people take turns in carrying the body. When they come to the grave, they hand down the body to the two men who remained in it. They strip off his calico,

and take a large flat stone and set the corpse on it, and take a millstone and place it on his head. If it be he has children, they are made to take charcoal in their hands, and this they cast into the grave (this is to cause them to forget). Then some old man takes up a hoe, and strikes the ground at one side of the grave and again at the other, when many begin to fill in the earth, the chief mourners tramping it down.

III. When they have finished filling in, they knock out the hoe heads, and set off for the stream. They who carry the hoes and household belongings of the deceased go first. When they reach the water, the chief mourners bathe first, then every one else; the men bathe up-stream, the women down-stream. They do not rub each other's backs. When they have finished bathing, they take the calico, sporran, and "*nsengwa*" baskets the dead man used to eat out of, and set fire to them, and splash the ashes with water. Then they set out for the village, wailing. When they come to the grave, the medicine man looks for medicine to remove the evil influence of the spirit of the dead; [this medicine] he breaks up, puts in a potsherd, pours on water, and stirs. The chief mourner begins to rub it on his legs, face, and hands, then others come and do the same. If the deceased had children of his own, they also rub some of the medicine on. They again keep wake at the hut in which the man died. Next morning at dawn the nearest relation of the dead takes goats and fowls and gives them to the chief mourners, who then begin to shave a little patch of hair from the side of each person's head, when the people will then shave each other quite bald. The widows go to some spot in the bush to weave the "red" bands and to shave. When every one has quite finished shaving, the meat is taken from the

fire and divided out. They again sleep at the hut of the deceased. Next morning they begin to lift away any refuse. The chief mourners do this, throwing away the stuff at the cross-roads [where they set fire to them]. And then the people disperse.

IV. The widows live in the hut where the man died; they get up night and morning to go and utter their laments in the bush; if they meet any one, they cover their head with their calico. The chief mourners and the elders of the village now leave off cohabiting with their wives. When perhaps a month has passed, the elders make preparations for soaking the grain for beer. Previous to boiling the beer, they go to the village oracle to consult him, saying, "We are putting the beer-pots on the fire, and we are not sure if it will be successfully made with no hitch, and whether or not the people will quarrel." Then the oracle may say none of these evils will happen, telling them "the beer will be successfully made." Then they also ask, saying, "Who is she who is to set the beer on the fire?" And then the oracle consults the lots, and says, "But she of so and so's clan, it is she who shall set the beer on the fire." Next morning the beer is set on the fire, the following day it still boils, on the third day it stands off the fire, on the fourth the malt is put in. (In making beer not connected with any mourning, should it not ferment, it is allowed to stand over another day, but mourning beer, even should it not ferment well, they just go on boiling it.) On that day they summon the dance, and every one is told that the beer is ready on that evening. Then all the people collect and begin to dance. They beg some beer for "kindling the fire," and some to "pour on the drums." When they have danced some time an old man comes forth and

commands silence, saying, " You have all met together here, look well to what I say. We are a people in affliction, let no one stir up discord; he who has adultery in his heart let him not commit it here, but at his own village." When it is dawn, some more beer, [called] the " bather of the eyes," is brought out. When the sun begins to get hot, all the chief mourners assemble, and a pot of beer, called the " shaving beer," is produced, and some is poured into a potsherd and used like water (for shaving), that the chief mourners may use it for shaving a small patch from each person's head, and when this is done, one shaves his companion. The womenfolk shave at the hut of the deceased. The widows alone shave their heads somewhere in the bush, and remove the " red " head-bands, and put on new ones, smeared with oil, and go to the water to bathe. Should there still be some beer remaining they again pass the night dancing, that it may be quickly finished, so that the villagers may resume cohabitation with their wives. The widows no longer go to the bush to lament, and they are privileged to commit adultery, provided they remove the headbands.

V. When they have passed another month, they then begin to hurry on the women, saying, " Now you must make haste with the malt." This beer is that for " bringing back the spirit," and for " knocking down the deceased's hut." When it is ready they put it in a new hut that has been built beside the one the man died in. The elders then meet together in the hut, and one speaks as follows [to the spirit], " This is your new abode, these children you must guard from harm, and not, when they are walking, cause to fall over a snag; should you wish to ask for anything send the (harmless) *mshawa* snake, or the lizard, or the chameleon, and

when they see these they will consult the village lots, and the oracle will tell them it is the spirit of their relation who is asking for beer." And when the beer is finished they honour (use *kuonga*) him by saying, "Hail to him of so and so's clan-animal name." Then the chief mourners commence to pull down the hut in which the man died, and when they have done so they take water and wash their hands. Then they take a little pot and dig a hole at the hut door (they have just demolished), and put the pot in, and fill in the earth, the rim only of the pot being visible, and they knock a hole in the bottom of the pot, and they take beer and pour it into the pot, and it goes right through into the ground; and they take a potsherd and cover over the pot, and over that place the old grass door, and pin down the door with a bamboo stick, and take a gourd-cup, and having broken the handle, hang it on the bamboo. When they have done all this they bring out the beer of the chief mourners and dance, perhaps the *Chitoto* dance.

VI. On that day the widows may again meet face to face with men. For another year they hoe by themselves, and then some old person comes to speak to them, saying, "The mourning is now long past, get some malt, and look out for another husband (use *kugana*); when water gets spilt (people) do not pick it up." And then they begin to hurry on the beer, and when it is ready all the chief mourners (and all who took part in the funeral) come and spend the night dancing. The widows get up early in the morning, and take a gourd of beer and go with it to the stream, and take off their bands, and set fire to them and quench the fire with the beer. Then the elders say, "Come, let us take the widows, who are now eligible for marriage again." And they tell some very old women to go to the *Kuka*

hut and tell the women that so and so is wishing to marry them, and take the place of him who died. At first the women refuse, saying, "We do not want (to marry again) but to go on mourning," and the old women go off and tell the men, who are congregated at the village court. The men say, "Oh, that is what they say, is it?" and they take their knobkerries and give them to the old women, who go off again to the women and produce the knobkerries. Say they, "This is so and so's, this so and so's." And the women take the one of him they wish to marry. When they have received the stick, the old women come out again to say, "She, who is now an eligible widow, wants so and so." And he, the man, then sends some one to bring out the beer from the hut [where the women are]. The man whom she loves then goes off to the medicine man to get medicine, and takes that for which the medicine is pounded. And the doctor gives him it, saying, "But go and bathe your former wife (or wives), before you enter the hut of her who is a widow." And he takes the medicine, and goes and gives it to his former wife, saying, "There is medicine, you must go and bathe." And he goes to the hut of his new wife, and takes a potsher'd and sets it on the fire near the doorway. When it gets hot he pours in some water, and then some of the medicine. Then the man takes some of the mixture, puts his fingers to his lips, and smears his knees with it. Then the woman does the same. Some other medicine is in a pot. The woman stirs it round with a stick which has a little piece of wood fastened to one end, which she revolves in the hands (as if making fire); this pot she then lifts, and goes with it to where cross-roads meet, and here the man bathes, and then the woman. In the evening they take a hen and put it at one end of

the hut "towards the feet," and then they sleep together. Next morning a relation of the man who died comes and takes away the fowl, going with it to the house of the man's mother. The spirit follows the fowl. When the man has lived some time with the woman, and if he does not get on with her, he just leaves her, and his companions say, "He only went to get his bows." If the woman wants to marry any one else she can do so, without any further medicine.

---

### III

## THE FUNERAL OF AN ANGONI CHIEF

I. WHEN the chief of the whole country dies, they do not immediately inform the people of his own village. First they send messengers to other villages, to tell them "the clouds have fallen to-day." They do this because they fear, "if we tell his own men first, they may go and commence to forage and plunder, as is done at a chief's death." Then all begin to assemble, all the war bands from the different villages, shields in hand. They are decked out in their feather head-dresses, and wristlets and anklets of goat's hair; (the bands) glitter as if it were all for show and not for a funeral. Then some of the old men dress the dead chief for burial. The knees are bent against the chest, and the arms bent, the hands are laid against the cheeks, and they take a small gourd-cup, and make him grasp it in his hand. When they bathe him, they take grass from a forest glade. They do not

wash the body, but only the face. The water they use they do not draw from the well where people drink, but take water from a running stream. The body is not anointed with oil. Then they take the spleen of an ox and deck his head till it all glitters, and then take the skin of an ox, killed that very day, and bind him in it. But do not wrap it round his head, but only as far as the neck, and take the fat from the ox's belly and throw it over him. Then he is set on a stone and the cup filled with beer.

II. The body remains in the hut four days, and bands of warriors sound their shields without ceasing. When the body begins to stink, oil is brought and poured in a dish and set fire to. On the fifth day they lift the body, the child whom the dead chief had named as his successor leads, and all the relations follow, and the wives of the dead chief. The warriors come in companies, village by village. Very old men bear the corpse. It is carried upright. When they come with it to the water, if it be running fully they do not dam it up, should it be low they dam it across with stones and mud, and down stream becomes quite dry. Then they begin to lay firewood on some rock in the stream, and bring the corpse and put it on the pile and take more wood and prop it up on the sides. When they have finished piling up the wood an old white-haired man makes fire, and when the hot ashes fall blows it into flame and sets fire to the pyre, and the flames go roaring up. They place the child [and heir] where the smoke is blowing to. He stands on one leg, his shield is in his hand. When the fire bursts out in sparks the men clash their shields and chant their war songs—

III. "This thing (that has befallen),  
Have you heard these things, wife of an old  
man?"

" Wage war on the *Afo*,  
Hayo, hayo, ho,  
They have left him,  
They have left him in their midst."

" *Humba*, the mighty medicine man, has gone  
with them,  
He has swallowed a magic horn, has  
*Humba*."

The shield of the chief, which he was wont to carry (*kugwira*), they burn on a fire at one side, and all his household belongings. When the fire has burned out, and the corpse also is consumed and turned to ashes, water is splashed over (the spot). Should the stream have been dammed they pull down the barrier, and all the ashes go down the *Mawi* (a river). When they see all is finished a sheep is killed, they take a wooden spoon and catch the blood and place it on the rock. Then they skin the sheep, cut it open, take the stomach, turn out the contents on the rock, and smear it over. The elders only eat the meat. When they have done this they go off to the village and kill many oxen, the people still keeping up the rolling sound with their shields. All the ornamental tufts of grass from the hut roofs belonging to the chief are removed.

IV. Next morning all the headmen shave their heads, and then the people from the different villages. The widows put on the red head-bands. Then they allow three days to pass, and on the fourth every one assembles and the new chief stands at the village court on one leg. One old man steps out and says, " Do you hear, your new chief is so and so " (naming him by his clan-animal name). Then every one shouts, " Hail," and the thunder of their shields is heard, and all around is a mass of waving plumes (trans. *biriwiri*). Then the elders

take the "child," going with him to a hut to give him instruction, saying, "To-day you stand alone. Look after your people as did your father before you. If a man be at fault, forgive him; but the sin of adultery cannot be pardoned."

---

## IV

## THE UNAMWALI CEREMONY

I. WHEN a young girl finds she has become a woman, she goes and stands beside the pathway [leading to the village]. Any one passing finds her there, standing silent. If it be a man who notices her, he goes off and tells some woman, saying to her, "I have come across game, go and lift it." An old woman goes off to speak to her. She finds the girl, her face enveloped in her calico, and giving no answer to any question put to her. Then the old woman knows the girl is now a matured woman, and takes her off to the stream to bathe her. On returning with her from the water she places her in the hut of the head old woman of the village. (The old woman who first found her is the head of the ensuing ceremony.) Then the old woman goes off to inform other elderly women that "the maiden has reached womanhood." The girl remains in the hut six days. Should she be of the clan of *Kuoni*, they give her porridge made from millet only, if of any other clan, porridge made of any grain. In her relish they do not put salt. Her porridge she eats out of an old basket, and the relish from a potsherd. (This old basket will be

thrown away the day she comes out of the *tsimba hut.*)

II. On the seventh day, before dawn, one of the old women rises and makes a shrill noise with her tongue, then old matrons only collect and go with the girl to the stream. Should the maiden formerly have been of an insolent nature, she is tied up in a bundle of grass and thrown into the water. The old women warm themselves over a fire on the bank. When the sun gets hot, she is taken out, and set on the bank, and they commence to dance and pull her about, and reprove her, saying, " You there, listen ; I sent you to go and draw water for me, and you refused. You said, ' I am not a slave.' But could you have come to the water here to-day ? She who has brought you here, is not she that very old creature ? " Then she is given all sorts of advice. When they have finished they shave her head and pubes, and rub her with oil and adorn her with beads. Then the old woman who is head of the ceremony takes her up on her back, and as they go they sing—

" Wrinkles, mother, wrinkles,  
 I was at my own home, and never a wrinkle,  
 I came among the Angoni,  
 I saw wrinkles,  
 Wrinkles, O !  
 Things like this all fall on me.  
 Maiden cluck like an old sitting hen,  
 How can I cluck, I am only a young bird ?  
 Cluck."

When they come with her to her mother's house, they sing—

" Tumbling about the things in her mother's  
 hut.  
 In the hut that is no longer hers."

III. Then they spread a mat and go and bring her husband, and set them down on the mat side by side and begin to shave his head. As the hair falls the people throw down beads. Then they take a stick and lay it across the legs of the man and woman so that each may know it is that stick that will beat them [if they do wrong]. When they have finished shaving the man, they bring oil and rub the bodies of the man and woman. When it is dark the old women escort the girl to her husband's hut. The *ndiwo* relish is cooking on the fire. During the night the woman rises and puts some salt in the pot. Next morning, before dawn, before the villagers have opened their doors, the woman goes off, and gives some of the relish to her mother, and to the old woman who was mistress of the ceremony. This relish she just sets down at the door, and when they open they find it, and rub it on their feet and under their arm-pits; little children just eat it. If she have any relations who are at a distance, they sharpen a little piece of bamboo and stick the relish on the end (and put it aside) that the distant one, when he returns, shall also rub his feet with it. Perhaps the absent one, should he not have heard that these events have happened when he comes to the village, and should say, "Give me water that I may drink," they refuse him, but with a purpose, even though the water is there, and go and bring the relish that first he may rub some on his feet. It may be the woman discovers that her husband is impotent, then she just stays in her hut and does not come forth to distribute the relish. Then the old women [who know the reason] will persuade the man, saying, "Go off to the man with the lots to consult them" [to see what is to be done]. When he goes off (on this errand) some other man is called in, and he

will finish the ceremony [that the relish may be given out]. Should the girl, before she came to maturity, not have been betrothed to any man, the matrons tell her she must go to some lover; this is known as "chigango." In the evening she takes her cooking pot and relish and goes to the quarters of the young unmarried men, who for the night sleep somewhere else. In the morning the girl goes back to the *Kuka* hut.

---

## V

## THE BIRTH OF A CHILD

I. WHEN a woman becomes pregnant, the matrons of the village tell the husband "he must now no longer cohabit with her." If the man have another wife he goes off to her house. When the time draws near for the woman's accouchement, she bids her husband leave her. He goes to one of the village matrons and tells her, "My wife is very ill." Then old women go to the hut and begin to take out all the cooking utensils and household goods. Should the woman have difficulty in giving birth the old women bid her confess, saying, "Speak, child, lest you die; who committed adultery with you?" Should she have been faithless she confesses, saying, "I sinned with so and so." The matrons hide such confessions. When she is safely delivered they bathe the infant, then one old woman goes off to tell the husband, "Your wife is well." Perhaps the woman has given birth to a male child, then she tells him, "You have seen a knobkerry."

If a female child, " You have seen a basket." Then the man comes and sits down on the verandah and makes fire. The old fire in the hut is thrown away. The old woman takes up the new fire and kindles with it a new fire in the hut. The husband goes away to another hut. He does not now cohabit with any of his other wives until his wife, who was confined, is seen again in public.

II. When they know the umbilical cord is going to break, when they set the infant on the knees (legs), they lay it on its side so that when the cord breaks it will fall on one side; for if it breaks and falls on the pubes the child will be impotent, or barren. The umbilical cord they bury on the verandah. That day is the one on which they shave the mother and child. They begin with the infant and they shave the mother. On shaving the infant's head they leave a little hair on the fontanel, and should the infant be of the clan *Maseko*, they also leave a little patch on the back of the head, and then his godmother gives the child a name, saying, " My grandchild's name is so and so." This name it will have until such time as it begins to laugh and notice people, then the father, should he wish, will give the child another name. When it grows up still farther it will give itself a name, saying, " Now I am so and so." When the child becomes a man he will once again discard his old name and take another. And if a person calls him by the old name, he says, " He has named me by that thing the wild bush-pigs unearth while digging with their tusks" [meaning something very old]. When they have finished the shaving, the child's grandmother powders some medicine called *pfundabwe*, this she mixes with castor oil and red clay, and then rubs on the fontanel. This medicine they continually renew. When the infant gets strong and big they stop. The

reason they put on this medicine is that they fear the sun lest it strike through the skull. They also take a purgative medicine called *chizuzu*, and pour a decoction in a gourd used for cooking the infant's gruel. The gruel is left off once the child gets strong.

III. Now they prepare to steam the infant. They get the roots of the *Nyalinse* tree and the leaves of the *Chipunganyunu*, and put them in a pot of water, and get four large white pebbles, and put them in the fire, and when they are red hot, lift them out between two pieces of stick, and drop them into the pot, and the steam encloses the infant. They do this because they fear a disease called *Tsempo* and *Mauka*. This done, the floor of the hut is replastered [with dung], and they set fire to everything that was left in the hut—baskets, potsherds, and spoons. The fire in the hollow in the centre of the floor, they rake up on the floor level, and remove the ashes only, but when they come to fasten the *mkuzi* belt round the infant's waist, the fire is completely extinguished, and rekindled from that of some other hut. Then the husband comes and stands upright near the doorway, and little cuts are made on his leg. They begin with his big toe, and cut four little slashes, and four on his shin, and four on his knee, both sides, and do the same on the other leg, and on his chest are cut two little gashes, and on his back two. Into these cuts is rubbed some medicine for a disease called *Chinyalo*. When they do this they fear, should the man step over the spot on the verandah where the umbilical cord and after-birth are buried, he might take this disease of the legs (*Chinyalo*). If the man have another wife it is she who twists the belt made from the bark of the *Mpoza* tree and places it underneath the mat where she and her husband sleep. Next morning

she rises early to go and fasten the belt on the infant. Should the man not have a second wife, the one to put the belt on the child is his (the man's) sister. The man does not immediately see the face of his child; some day these same old women make him take it in his arms [hands]. The father then makes them a present of beads.

IV. When they notice the infant is beginning to grow his bottom teeth and to smile at people, the elders tell the father that, "Now you must bring the child into the village." The child's grandmother ties up beforehand some *lizango*. She begins with a little strip of calico, and rolls it round and round the medicine charm and along with a piece of string; then takes a little piece of skin and sews it over this, and takes some beads and sews them on the skin. The mother cooks some relish beforehand. That evening the husband and wife sleep together (this is "to bring the child into the village.") She cuts off the old belt the child is wearing, and puts on the new one with the *lizango* medicine in it, some more of the medicine, similarly tied up, is placed under the infant's head. In the morning she takes the relish to present to the two old women, and then takes the *lizango* she had placed under the child's head and ties it round his neck, and then takes a belt of beads, interspersed with little wooden charms, and adorns the child. When in time the *lizango* belt breaks, they do not look for it or replace it. In the event of an infant dying before he has been "brought into the village," they bury it in some open glade, near the edge of some stream, its funeral is attended by women only. Should a man tramp over the spot where the child is buried, he "has taken" the disease known as *nyesi*. Such a grave is known as *nsenye*.

## VI

## A VILLAGE EXODUS

I. THE village chief, when he wishes to remove the village to a new site, tells the young men of the village beforehand to look out all the building materials necessary. These they will just pile up. Then some day the head old man gets up very early in the morning to go and seek a suitable spot. When he finds a good place, he says, "Yes, this is where I shall build" (lit. "This is my place"). When he goes to the village that evening, he tells them not to break the rules enforced on such occasions, as he wishes to "kindle fire in the forest," as he is tired of the present site of the village. Next morning at dawn he rises very early, along with his brother and the medicine man, and goes to the site of the new village. They begin to walk all round, tying grass tufts into little knots and smearing them with medicine, and they make fire where they are going to build the *Kuka* hut, and they put some medicine on the fire, and bring water, and blow it in a spray out of their mouth. And the reason they thus medicine-guard the village, is for fear of lions and human flesh-eaters. Then the village people come with the building materials, and they are told to "clear the ground." And they do so, and when this is finished, the chief takes the door-posts and sticks them in position, and also the side-posts, when others put them in (firmly). When the *Kuka* hut is completed they begin with that of the headman. When dark others leave, going back to the old village. There remain only the chief, and the others who will continue to sleep there, not

again returning to the old village. That evening they take some of the fire (that they made earlier in the day) to kindle a fire with in the (new) hut (*Kuka*). In kindling it they do not squat down, they blow the faggots into flame from a standing position, and they do this lest the smoke might ever after hang in wreaths over the floor. The women-folk come every day to cook.

II. When the chief's huts are finished, they build those of the old men, and when these are complete, they bring all the huts [from the old village]. When they see that all the huts are finished, beer is made at the old village, and they go and bring the spirits. He who has a grave pours some beer in a gourd-pot and places it on the grave, saying, "We have gone hence, you must not search for us here, come let us go together." On that day they demolish all the huts that remain, they leave only the huts of which the occupant has lately died. When now the sun begins to slant westward, from the *Kuka* hut they take five gourd-pots, and fill them with beer and make young women carrying these lead the way. The head old woman of the *Kuka* hut goes first, the chief wife of the chief follows *Gogo*, and then come the ones carrying the beer. When they arrive at the new village they set down the gourd-pots and all the people assemble. The elder of the village then begins to propitiate, saying, "There is the beer we down on earth have made, we have gone from yonder, we present to you your new village, all men you will have a care for." Then the village chief makes a present of a goat and hands it to the old man, and he again speaks, saying, "Here is a goat which your child presents, you will wash it down with the beer." If the goat makes water, that is to say the spirit consents, if it will not they do not kill it. Then they kill the goat

and take the liver, and lungs, and stomach, and set them down beside the beer, and cut off some meat from a fore-leg, and roast it, and cut off a piece, and give the head of the *Kuka* hut, and cut another piece, and the chief eats it, and another his old men eat, and then they begin to cut off bits for their children. The rest of the meat is put in a basket, and next morning is cut up.

III. When the propitiation of the spirits is finished the chief tells his headman, "To-day you must cook some relish, and give it to all the people, and finish the ceremony in connection with the exodus." So he (the headman) sleeps with his wife, and in the morning she takes the relish to give to the chief. All persons of lesser importance come and take theirs from the hut, and any one who is at a distance at the time has his put aside. Now the ceremony is over, and the villagers again resume cohabitation with their wives [broken off since the beginning of the ceremony]. One month passes, and then a great quantity of beer is cooked all over the village, and they have a dance that at the new village the ground may become trampled and hard. When some farther time has elapsed, they cook beer, to demolish the huts of the dead, that were left standing at the old village. At the new village, when a man dies, the first one to do so is buried at the old village; when one of the village elders dies, he is buried at the new settlement, and thereafter all who die are buried there.

---

## VII

## MARRIAGE BY PURCHASE

I. AN Angoni, when he has daughters, makes an arrangement with some man from another village, saying to him, " You are my friend, you must wed one of my children." Then the girl's father makes beer, and they go and summon his friend and set him in a hut by himself, and the father bids his daughters, " Go and pour out beer for the stranger." The father points out his child [to his friend], saying, " You will see she has on such and such a kind of calico, and then you will know that is the one." Then some other day he tells his child she must go and present herself at her future husband's. When the moon is full all the maidens of the village assemble and come by night to the man's village and sit down at the village court. They sit in a circle, the betrothed in the middle, and cover their heads with their calico. They tell stories and laugh that the villagers may know people have come to the *bwalo* court. Then some young man comes out, and says, " I have found something," and his companion says, " I go halves." Then an elder asks, " What is it?" And the young men reply, " The maidens have come." Then some of the women at the village are sent to ask the girls at the *bwalo* court what they have come for, and they do so, saying, " What is your business here." And they reply, " We have come for so and so." They are naming some very little child. So they ask again, saying, " Are you really meaning that child himself?" And they reply, " No, we mean his big brother." Then they go and tell the elders of the

village that "The people who have come to the village court are saying they wish so and so." Then the elders say, "Put them in a hut." Next morning they cook for them whole maize, the betrothed does not eat with them, and when the old women see she is dying of hunger, they take her to a hut on the outskirts of the village and give her beer.

II. On the following morning they from the man's village take an offering of two goats, and go with them to the girl's village. These goats are accepted, for they say, "They are only the spirits, and no doubt the price of the girl must be behind." When the young braves leave, they leave behind a child to guard the betrothed, and follow her about, and when they return to their own village they take other goats and go with them (to the girl's home), and when they come with them there they sit at the *bwalo* court, then one of the village elders makes a little gap in the grass fence (that surrounds all Angoni huts) and peeps out. When he sees the goats he tells the village chief that there are such and such a number, and the chief tells him not to receive them. Then the young warriors, when they have waited and waited, go off to their own village. At the outskirts they stand to await the escort of young girls, and then they go and say to the man who wishes to marry the girl, "They did not receive from us." So next morning they take more goats and go with them. The old man again looks out, and when he sees that more goats have come he goes and tells the girl's father, "To-day such and such a number have arrived." And the man answers, "Go and take them and put them in the kraal." (When this is done) the old man comes and takes the knobkerry from one of the men (who brought the goats) and puts it in a hut, and the men follow the knobkerry, and they cook

porridge for them and it is refused, and they spear goats for them and they eat. Next day they go home. They of the girl's village tell them, saying, " You will hear from us." Now, if the malt for the beer be in readiness, they do not sleep many days, but if not, they let a moon pass. On the day on which the beer is strained they go and call the bodyguard of young warriors, and they come along with the husband (to be) to drink the beer. The man who is to marry the girl they go and hide away in a hut on the edge of the village along with his betrothed, and the beer for them will be drawn in a little pot.

III. Now every one comes together at the village court and bring goats. The betrothed sits on a mat. Her grandmother shaves her head, leaving a round patch of hair on the crown. When she has finished shaving her one of the men from the man's village steps out and begins to kill some goats. Should a goat not die immediately it is beaten. Then the goats are skinned, and they take a spleen and let drops fall from it on the head of the girl, and then inflate all the spleens. They take the fat from the belly, and spread it in the sun to dry. Towards evening they take the girl and go with her to the *Kuka* hut, and there they take a frothy medicine, called *chitundu*, and the girl bathes with it, and her little watchman bathes also, and he (the child) takes the spleens and the fat, the inflated spleens are fastened on the girl's head and the fat over her shoulders and under her arms. The little child, when he has finished tying them on, is beaten by the men from the man's village (playfully). Then one of the village elders gets up and speaks, saying, " There you have your mother, we give her you to-day; she is subject to no disease, her illnesses consist of occasional headaches. Should she

go and get *tsempo*, well, we shall know she got it at your village, for here there is no *tsempo*.'' Thereupon all the men from the man's village, and all the women from that of the betrothed, set out to escort their "sister." On the way the betrothed is carried on the back [of some person]. When they arrive at the bridegroom's village, they are given the hut they had when they first came, and the betrothed sleeps there with all her (girl) companions. Next day four matrons come—two from the girl's home and two from the man's—and take the girl aside [into the bush]. If all is well and they find "the cattle are there," they shrilly sound the *nkulungwani* and say, "The cattle are there, the cattle are there." [That is to say they consider the girl a virgin.] Should, however, they find that "the cattle are finished" (i.e. must be returned to the man), the girl's father must return two or three goats, or, should the man demand it, "shave another maiden for him." In some retreat in the bush they dance the *nsindo* dance. They then go to the open village court that the bride may dance with a spear in her hand before the eyes of all men, and when she has done so her little watchman steps up and takes the spear from her hand, then the girl kneels down, and the child takes a shallow basket and begins to remove the spleens and fat the girl is adorned with (putting them in the basket), and these they place in the *Kuka* hut. They bring calico and dress the maiden and go with her to her husband's hut, and that evening he cuts the bead girdle and it is left lying on the mat. On the following morning the woman takes a jar of water and goes and freshly plasters the floor of the *Kuka* hut. An old woman comes and gets the girdle of beads and places them beside the spleens and the fat. When some time has elapsed the

young wife is made cook beer, and on the day it is drunk the spleens are burned and the bead girdle unravelled, and the girl will make bracelets of it.

---

## VIII

MARRIAGE (*Chipeta*)

I. WHEN a girl and a man love one another, they make each other presents in secret, and when this has gone on for some time, they say, "But let these things fly away on the wind now and be heard by people." Then the man goes and tells the elders of his village, saying, "Go and ask for me at so and so's. I would live with them, for I am miserable (here)." Then some of the elders go there to ask for him, saying, "Here we have seen a (girl's) basket, and we would remain with you, for where we are we are unhappy." Then the headman replies, "First of all you must return, when we have asked the child if she consents you shall hear again." Then the deputation go off home. The man calls his children, he sees the one who is almost a woman, and asks her, saying, "So and so have come and say they want you to stay with them." And the child answers, "Well, what can I say, words which you may speak I obey." And they from the man's village return again, saying, "We have come about that proposal which we mentioned yesterday; we are most anxious for what we asked." Then the chief says, "Let the man come, he shall live here, I do not refuse." And they go back home and tell the man, saying, "We

went across there, and heard what he told us. He says you must go and live there." And the man says, " We shall do so, it's not far to the water." Then the old men (who are negotiating the affair) return there and say, " We shall stay with you, there is water, and it is not far away." And the village chief says, " Let him come, this is not some other land that eats up a man." Then the old men return, and bring their child and take him to the chief, saying, " Here is your man, and he has no other words [meaning complaining, bad-tempered words] ; all he ever says is, ' Cook me porridge, for I am hungry.' " And the chief replies, " For our part, our one has not one little thing (against her), cooking is her forte and pounding flour, and, perhaps, even hoeing, but as to that we do not know for certain as we have not yet seen her with a hoe in her hand."

II. Then the old men return, going back to their own village, and leave the child. He must sleep in the quarters of the young unmarried men, and his wife will cook his food for him until he has built his hut. He does not cohabit with her. When he has finished building it, they put him in it. At the village where he is, he does not ever see his mother-in-law, they always run away from each other. When he says, " Now I am sick of this running away, let us ' uncover ' each other." Then the mother-in-law cooks beer, and the son-in-law gets some calico, and they go and call the people from the man's village, telling them that now they wish " to uncover." Then the people from the man's village come and take the man and go with him to his mother-in-law's hut. His head is still covered with his calico and the mother-in-law's also is still over her head. Then the man's brother goes and uncovers the mother-in-law and takes the

present of calico and gives it her. The mother-in-law pours out a little pot of beer and gives it to her "little" son-in-law, and he drinks and drinks, and one drinks and hands to the other. The brother is still sitting (covered up). When this is finished the mother-in-law goes out and the man then gets up and drinks with his companions, saying, "Now we have 'uncovered' each other, and the state of mother-in-lawship requiring one to run away from the other is finished." They now honour each other.

---

## IX

## THE RAIN TEMPLE

I. If the rains do not come people say, "Look at this, the rain keeps refusing to fall from above; come, let us try to propitiate the rain spirit, and perhaps the rain may come." Then they begin to make ready, saying, "Let all of you collect a few handfuls of grain, we can at least try; if we fail we shall do so having at least made the attempt." Then they begin to collect the maize, the very same day it is ground and pounded, and they boil the beer and pour it in a gourd-cup. Next morning at dawn every one comes together and they go to the rain temple. They clear away the grass that the ground may be open. He who is chief of the ceremony sits in the middle and first draws some of the beer and pours it in a pot buried in the ground, and says, "Master, *Chauta*, you have hardened your heart towards us, what would you have us do? We

must perish indeed. Give your children the rains, there is the beer we have given you." Then the people begin to clap their hands and sound the *nkulungwani*; they sing, swaying their bodies backwards and forwards, and keep saying, "Pardon, pardon." When they have finished propitiating, they take the beer that remains and dip a cup in and give every one to drink, just a little, no one is short, and even the children are made to sip it. When they have finished they take branches of trees and commence to dance and sing—

" This little cloud, and this,  
This little cloud, and this,  
Let the rains come with this little cloud.  
Give us water,  
Our hearts are dry,  
Krōle.  
Give us water,  
Our hearts are dry,  
Krōle."

When they come to the village they find an old woman has drawn water in readiness, and put it at the doorway, and the people begin to dip in their branches and wave them aloft, scattering the drops, and then they see the rain come in heavy storm-clouds.

---

## X

## THE LOTS

I. If a man be ill, his companion goes off and seeks the oracle man. He comes outside his hut and hails him, "Zikomo." The owner says, "Yes, come in here." And the man enters the hut, and says, "We have come to you that you may trace a spirit for us." Then the man takes out his lots from a little cat's-skin bag, and takes some ashes and rubs the lots with them, and begins to consult them, and says, "Are you nursing some sick person?" And he replies, "Yes, indeed, I have been attending on a sick person; the little thing that is ill is a child, and I cannot get sleep for him (lit. with him), and he will not even eat gruel, and I said, 'But I must go to the oracle man; perhaps there he may follow up for me the spirit which is causing the child to be ill.'" Then he begins to consult the lots, and says, "It is the spirit of the child's grandmother; it is she who is causing the child to be ill." And he who has come to consult the lots replies, "I have heard." And the lots again speak (through the man): "Why do you not keep me in mind, and even my grandchild, you also go without calling me to mind," but if you give the spirit a fowl take it from me, the child is sitting up; when you go and take the fowl, kneel down with it, and say, "Grandmother, there is the fowl on account of which you are taking a life" (*muntu*). Then the man who has come from the road (to consult the lots) says, "Put the spirit of mine back in the bag."

II. Then he goes home, and takes his fowl, and kneels down with it, and takes a gourd-cup of water,

and fills his mouth, and blows the water out in a spray, and says, "Grandmother, there is the fowl for which you are causing a person to be ill; you harden your heart all for the sake of a fowl; go, let your little child alone, that he also shall walk about like his companions do; you must not see fit to take a man, only for the sake of a fowl." Then he takes the fowl and kills it; and plucks it, and cleans it; he roasts the liver, and places it at that side of the hut where his head is towards when he sleeps. When the fowl is cooked, he makes some porridge and dishes it out in little baskets, leaving some in the pot, and commences the propitiation of the spirit, saying, "Here is the fowl we have killed for you; eat of it together, let there not be one who refuses. And there is your portion also, little children; you must eat together and rejoice." And he takes the pot, and says, "And this is yours, old women." And when he has finished propitiating, he takes the porridge and puts it at "the head" of the hut, so that he can eat what is left on the morrow, and then he begins to divide out the food to the people, saying, "You, there is your portion; and you, also, there is yours, and this is yours, old women." And when they have finished eating they clap their hands and sound the *ntungululu*, and then disperse. Next morning, at dawn, they take what they had put at the head, and eat it.

---

## XI

## HUNTING

I. WHEN a man wishes to call up a hunting party, he tells the young men of his village, saying, "Go and summon the hunt, and tell the people that it goes in such and such a direction, and it is there we shall assemble." Then the young men get their knobkerries and set out; they are knocking them together, and singing, "Roast, roast, roast," and when they come to a village, the headman comes out and answers, "Roast," and says, "Whose is it?" (the hunt). And they say, "It is so and so's, and goes in such and such a direction, and it is there we shall meet." Next morning, at dawn, they begin to assemble, their dogs are in the leash, and they bring their spears and knobkerries, and make some little child go in front, saying, "Cross your arms over your shoulders." And when they come to where the hunt will start from, they say, "Lie down there, and do not move about." Then every one who comes along takes a branch and piles it upon the child. And that is so that the game may not go and be shy. Then the master of the hunt begins to instruct the hunters, saying, "Look here, some of you have got your dogs; look well at their marks." And then he begins to arrange the hunt, saying, "Let so and so's wing go there, and so and so's there, I myself take the centre." And they start off, advancing all along the line. If a buck start up, and one spear it, and another spear it a second time, he (the second one) has a share in it too. The one who first throws, should he only wound the animal ever so slightly, and his companion then kill it out-

right, the animal is the property of him who first [drew blood].

II. Should it be a buck about which there is a dispute, one saying, "My dog was first," another, "My dog was first," then they say, "Come, let us dig up medicine." And they take the medicine, one his lot, the other his, and chew a bit between the teeth, and one blows it out over his dog, saying, "You dog, if it were not you (who caught the buck), you must die; if it were you, you must vomit." And the other man says the same (to his dog), and they see the dog of one of them is dying. Should it chance that two men throw together, and one says, "It was I who began," they say, "Do not let us be always arguing about this; come, let us go to the medicine man." They do not drink (the poison) themselves, but their dogs drink. And when they have finished hunting they say, "Let us be getting back now." All the game they have killed they pile up together, and the master of the hunt begins to "twist off" the legs that are his share. If they see that there is a great quantity of meat, they cut it in strips, and make a drying rack and light a fire (under it), that the meat may dry. When dry, it is taken off the rack and tied into bundles.

III. One way of hunting is with many men and dogs, and another of the single hunter. Others, again, dig game pits, and make long fences leading up to them, leaving gaps here and there where the pits are. Another way of hunting is by cutting off a stretch of bush. A man separates his bit of jungle, [by clearing a bare strip all round it] and when all the bush is burned, it alone remains. The game run away from the bare place and enter the bush patch; when the rains are just about to begin to fall, he goes and sets fire to the cut off bush patch. When the game run for the open, people kill them.

A falling spear trap for an elephant is called "mchera." It is set in the path where elephants pass. They take the weighted spear, and tie it up above, the string for setting it off is on the ground. An elephant, when it passes, will set off the string, and the spear comes down and falls on the spine of the elephant. Men hunt also with a game net; they stretch the net, and take staves and drive them in at the ends and the middle [to keep the net up]. People remain behind and hunt out the game, and when a buck starts up, it goes into the net. Birds are hunted with a little net made tied to two bamboos, which are held in the hands, and (the person hunting) stands still. Others go and drive the birds, and if they go into the net, the man who is holding it swirls it round and kills the birds by squeezing them to his breast, lest they cry out, and meanwhile gives a whistle, and the beaters stand. The kinds of birds caught by a net are *Mpeta*, *Atii*, *Madzanjo*, *Mapwiti*, *Kuzikuzi*. *Nkwali* (partridge), *Nkanga* (guinea-fowl), *Mang'ani* (quail), *Njiwa* (pigeon) are hunted with knobkerries; when they fly up, they throw. Birds are also hunted with blunt-headed arrows, and others caught in traps. In the dry season, when there is only a very little water left, all the thirsty birds go to drink water, and always go to the same place. When a person sees they frequent this place, he begins to set about trapping them with birdlime. He rubs it on a stick, and sticks the stick in the water, and when the birds come to drink water, they get stuck by their feet (legs), and also feathers. Mice are also hunted. The *Mende*, and the *Nchenzi* (rat), and the *Sakwi*, are all hunted with "goba" traps, which are set on the run. Some go and hunt them out, one stays behind; when a mouse would run away, it goes into the goba trap, and the man squeezes it to death, and

turns it out. They also trap them with a falling stone trap, and a spring trap, and others they dig for and smoke out. Mice dig out a hole, and a little farther on make a little chamber, where their nest is ; farther on still is their escape exit, with just a thin layer of earth between them and the surface, so that when any one starts digging they can just burst out there. Other mice make a nest in the grass. The *Siswiri* mouse people do not eat; it cannot jump a path ; if it tries to, it dies.

---

## XII

## THE WITCH-FINDER

I. WHEN a person has died, the chief mourner goes off to seek the witch-finder. When he finds him he says, "At my home something awful has happened, and I am saying that perhaps you can follow up the thing that has killed the person." The witch-finder comes very late in the evening. When he comes, the chief mourner gives him children to lead him to the grave. When they come to the grave there, he asks them, saying, "Which way did they come with the body?" And they say they came there. And he puts medicine where they came, and asks again, saying, "Well, and his head, which direction did they lay it?" And they tell him, "His head was in this direction." He again with medicine guards the place. Then the witch-finder makes fire, and kindles it into flame, and pours medicine on it; and he does so lest people see the fire. And then they see the human flesh-eaters

are coming ; they stand a long way off, and then they call the dead man by his old name, the one he was born with, saying, " Come forth so and so." And the dead man begins to come out of the grave. Then the witch-finder says, " You must not come forth ; I am your redeemer." And he returns to the bottom of his grave again. Those flesh-eaters call him again, and he would come forth, but the witch-finder again says the same. Then the human flesh-eaters say, " Who is it that is making our meat to refuse [to step forth] ?" And they throw two little pieces of wood, and they turn into lions ; they keep coming and clawing (the ground) and roaring, and then the witch-finder sees they are come quite close, and he takes his medicine and scatters it, and these wild beasts turn into little bits of wood, and he takes the bits of wood and puts them in his horn. They send all the wild beasts, but they effect nothing. Then they say, " Whoever can it be who is more powerful than we ? Come, come, come, let us see him." Then they come, as it were there, and stand in line, and send one ; say they, " Go you and dance and wriggle." And he, when he would wriggle and dance, was not able, and he comes and says, " No, no, no, I cannot dance." (The witch-finder and his fire are glimmering.) " Let another go and try, if it be you think I am lying." And the other, when he would dance, is made to fail just the same. Then the witch-finder says, " I am tired of them." And he takes his (medicine) tail and waves it, and they are dead, and he commences to identify them, saying, " That is so and so, and that so and so." And then he asks, " Well, what shall we do with them—shall we kill them, shall we leave them?" Then perhaps he whose case it is (*mwinî wache*) says, " Kill them." The witch-doctor takes sharpened sticks and drives them in

between their legs, and begins one by one, and tells him, " You, you will let three days elapse, the fourth you will die ; " and tells another, " You will let four days pass, and on the fifth you die." All of them he speaks to thus. Then he takes some medicine and scatters it, and they rise and begin to run off, and the witch-finder also runs away. At the village, when they have slept three days, they hear so and so is dead, and when four days have gone they hear so and so is dead.

---

### XIII

#### AN ANGONI PRAYER FOR RAIN

I. WHEN rain does not come, they go to the man with the lots to consult them. He of the lots says, " It is the great spirit ; it is she who is keeping the rain from coming." Then all the elders assemble. In the morning at dawn, an ox is taken from the kraal, and the chief stands up and says, " This ox I have given you, our ancestor, seeing that you are keeping the rain from us ; give us, your children, rain ; look, all men are afflicted because of you." And the elders utter a response, saying, " Hail, chief, spare us, help us, thy people." And when they are answering (thus) the ox makes water, and then people know the spirit has heard. Should it not make water, they say the spirit refused (to do as asked), and leave the ox, and go again to consult the lots. And they kill the ox, and cut off its tail, and put it in a basket, and take also the liver, and put in the basket, and these they go off to the *Kuka*

hut with, and set it (the basket) down at "the head" against the wall, and say, "There is the ox we have killed for you." Then they bring all the meat and put it in the *Kuka* hut. In the morning the elders rise early to cut it up; every one eats of it.

---

## XIV

## THE FUNERAL OF AN NSUTU

I. WHEN the chief of the *Asutu* dies, people are not told at first; they hide the fact from them lest his attendants run away. On the day on which they make it known, they seize beforehand youths and maidens, and then every one is told that the chief has died. Then every one assembles and goes to the grave, and they dig and dig a very large "village" (cave) in the grave. When they have dug this cavity, they take the youths and maidens and shave their heads and rub them with oil, streaming down, and red clay. The youths have already their bows in their hands, as if going to the dance, though they are going to die. Then they lift the corpse and make the youths go in first, and the corpse follows. When they come to the cross-ways, they take one of the young men, and sharpening a bamboo, hammer it down through his head with a stone, and the stake grips (lit. bites) the ground. He is sitting upright as if alive, and he is made to hold a bow in his hand. When they come to the grave, they commence to break the legs of the others, and pour the juice of chilies over their heads. (And the reason they do this is because they fear

their relations may dig them out, and place them in some other country.) And they throw them to the back of the cave, and take the corpse and lay it on top of them. Then they begin to fill in, the ones in the cave are groaning, "Alas, alas!" When they have finished filling in, they go to the water to bathe. When they return to the village they dance.

---

## XV

## THE CHIEF OF THE KUKA AND THE SON-IN-LAW

I. THE chief of the *Kuka* hut and his son-in-law once hoed a garden. When the maize grew up, the father-in-law told his son-in-law to build a watch-tower. Then the father-in-law went off and forged some arrow-heads, and gave them to his son-in-law, saying, "There are some arrows, you must keep a look-out with them in the garden here." And the son-in-law received the arrows, and remained at the watch-tower there. One day the wind came and flattened down all the maize, and his father-in-law came to walk on a round of inspection in the garden, and then he saw that the wind had laid the maize, and he clapped his hands and said, "Oh, to-day I see wonders, those arrow-heads I just forged for him to keep by him [and look at]." And then he went up to the watch-tower, where his son-in-law was, and asked him, saying, "Those arrow-heads I forged, I just forged that you might sleep with them on the watch-tower here?" And the son-

in-law replied, "And how am I to wound the winds?"

II. When the father-in-law had gone off, the son-in-law took some maize and went off to set some falling-traps, and one of his traps caught a guinea-fowl, and he took it out, and went and gave it to his wife, saying, "There is a guinea-fowl, cook it; I am going away a long way; I shall be away four days, and for my share you must harden some of the gravy over the fire, the meat you can eat yourself." Then the woman went off and told her father, saying, "That fellow has killed a guinea-fowl, and he tells me I must brown the gravy before the fire for him, and the meat I am to eat, and where he has gone he will remain four days." And the father said, "And how can you brown gravy over a fire, my child?"

III. When the son-in-law returned, he told his wife, "Cook some porridge." And the woman did so, and went with it to her husband. But he looked into the dish and said, "Where is my gravy, that I told you to brown before the fire?" Then the woman went off to tell her father, saying, "He is asking for the gravy." Then the father went off to tell the villagers, "You must settle a case for me." So the people assembled at the village court in crowds, and (one) said, "Chief of the *Kuka* hut, state your case that we may hear." Then the chief of the *Kuka* hut took up his case and began to speak, saying, "As for me, I bid you ask my son-in-law there, on my account, the things which he has in his heart." Then the people spoke, laying the charge before the son-in-law. And he replied, "Yes, what he says is true about me, but I was at the watch-tower, and I saw the chief of the *Kuka* hut, and he asks of me, saying, "You there, do you just sleep on the watch-tower here, and not keep a look-out over the garden? The arrows I went

and forged that you might just keep them by you, and not keep a look-out for what is eating up the maize in the garden." And as for me, I replied, saying, "And you, how do you wound the winds?" So I also went and caught some "meat," that they in their turn should brown some gravy for me, for, seeing they know how to wound the wind with an arrow, they could also brown gravy before a fire; and that is what the case against me is." And the elders said, "That is his complaint, is it? The chief of the *Kuka* hut was in the wrong."

---

## XVI

## THE TORTOISE AND THE ANTELOPE

I. A TORTOISE and an Antelope once had an argument. The Antelope said, "Tortoise, are you able to run along with me?" And the Tortoise replied, "Yes, I am able." Then the Tortoise went off to tell his companions, and he said, "We have had a discussion with the Antelope (about running), and he says we must race together, and you, my friends, come along, you must give me your assistance." And the Tortoise began to place them in a long line, and they reached to the plain which they had agreed upon [as the scene of the race]. Then the Antelope said, "Tortoise, come on, let us begin to run." Then the Antelope set off as hard as he could; he runs and runs, and at length calls out, "Hallo, Tortoise!" And the Tortoise replied far in front, "Hallo! I passed long ago." And the Antelope set off again, and again called out, "Where

are you, Tortoise?" And the Tortoise replied, "As for me, I passed long ago." So the Antelope had just to give up.

---

## XVII

## THE TWO-HEADED PYTHON

I. ONCE upon a time there was a Python with two heads; he was very long, and sang a song, which said—

"*Ngingiringi* when walking,  
He says '*Ngingiringi*',  
Walking he says, '*Ngingiringi*.' "

And from his back some one repeated just the same (song). And he made up a pipe of hemp and coughed *wopo! wopo! wopo!* and from behind him he heard *wopo! wopo! wopo!* And he asked, "Who is that trying to imitate me?" And he sent his attendants, telling them, "Go see [who it was], and when you have found him, kill him." And they went off, following their master's [body], and at length came to where it ended, and they say, "Must we kill him; if we do so, will not he (our master) die? Come, let us leave him." And they went to tell him, and said, "Well, his body and yours are one and the same, how shall we kill him?" But the Python was angry, saying, "Why did you spare him? I wish you to kill him." And then he lit his pipe again and coughed *wopo!* and said, "Go, you must not spare him again; to-day go and kill him."

So the attendants came to where the second head was, and cut its throat, and as they return he is decaying; when he would cough he cannot finish, and just goes, “*wopo! ’opo! ’po!*” with a weak voice, and decays, and decays, and dies.

---

## XVIII

## THE STORY OF KACHIRAMBE

I. SOME young girls once said, “Come, let us go and pluck leaves for a relish with our porridge.” And when they were gathering them, one of the children saw the egg of a hyæna, and picked it up, and put it in her basket, and said to her companions, “You children, I have got all I want, I am going.” And her companions said, “Whenever did you pull them, when you are off so soon?” And she replied, “As for me, I filled my basket some time ago.” So her companions bade her go. When she has gone, they saw a hyæna; he has come up to them and asks, saying, “You children, who has taken my egg from there?” And they deny having done so, saying, “We do not know, but she who has gone off perhaps she has taken it.” And the hyæna went off. He comes to where she lives, and says, “Who has taken my egg?” And the mother of the girl replies, “But the child, she has come in with an egg, it is on the fire,” and the hyæna said, “Well, what am I to do?” And the woman replied, “Wait, when I have a child you shall eat him.” And the hyæna said, “Yes, [that is a good arrangement].”

II. Another day, when the mother went to the water, the hyæna asked her if she had had the child, and the woman replied, "No, not yet." And every day the hyæna is asking the same thing, and then one day he said, "If you do not quickly have that child you are the one I shall eat." And then the woman saw a boil on her shin bone, it is all swollen and soft. And it burst, and there came forth a child. He has a bow, and a quiver full of arrows, and a little gourd of medicine, and a knife and dogs, and he said, "I have come forth, I, Kachirambe, the child born on a shin bone." Then the mother of this Kachirambe was again asked by the hyæna, when she went to the stream, if she had had the child, and she replied, "Yes, and the child is very clever, you cannot catch him, but I myself shall deceive him for you; you I tie up in a bundle of grass and then I shall go and tell Kachirambe, 'Go and lift the bundle of grass which is on the path there.'" Then she tied up the hyæna in a grass bundle, and went off to the village and told her child, "Go and lift the bundle of grass that is on the path." Then Kachirambe went, and stood a long way off, and said, "You bundle, get up that I may lift you easily." And the bundle got up by itself, and Kachirambe said, "What bundle is it that gets up alone? As for me, I have not seen such a one, and I do not intend to lift it." And off he went to the village.

III. And the hyæna came along, and told the woman that her child was a clever one indeed. And she told him that to-day she would cheat him over a falling stone trap for killing rats. And she said to Kachirambe, "Go, set a falling trap, see the rats are finishing the baskets." Then Kachirambe got a large flat stone, and a forked stick, and the stick to lay across it, and bark string, and got the

little bit of stick which sets the trap, and ties it on, and takes the bait and puts it in the trap, and has finished. In the evening the hyæna comes to the trap, and causes it to fall, and Kachirambe's mother called out, "Kachirambe, the trap has fallen." Then Kachirambe said, "You trap fall again, that I may know a rat has been caught." And the hyæna is at the trap, heave ho, bang! And Kachirambe said, "What trap is it that falls twice? I have not yet seen one of that kind."

IV. Then Kachirambe's mother again told the hyæna, saying, "Go and wait at the bean-tree, and I shall go and tell my child to go and pull beans." So Kachirambe went, and got his basket, and transformed himself into a fly, and the hyæna just keeps looking out for him, saying, "I wonder (*nyalo*) if he will come." He sees not a sign, and then Kachirambe got all he wanted, and came to the village, and his mother was again astonished, saying, "Where did he get the beans when there is only one tree of them?" Then the mother said, "To-day I shall deceive him telling him to go and bring firewood, and you (hyæna) will corner him there." And she said to Kachirambe, "Go and get wood in the bush." But that child had a dream, that to-day he would go to his death, and he took his bow, and quiver, and little medicine gourd, and his great big knife, and went off, and climbed into a tree, and began to cut; and then he saw the hyæna has come, and says, "You have died to-day, you do not escape. I shall eat you, come down quickly from up there." And Kachirambe cut off (a piece of) wood and said, "I am coming down, you gape." And the hyæna gaped, and said, "Come down." And Kachirambe answered, "Yes, I am coming." And he threw the lump of wood and it entered the mouth of the

hyæna, and it died; and his dogs, when they would have bitten it, died also. And Kachirambe came down, and took his medicine, and scattered it over his dogs, and they got up. When he went to the village he shot an arrow, saying, "What did I say to you when you must needs send wild beasts against me to eat me?" And his mother begged pardon (of him), saying, "Pardon, my child, my apologies suffice without the case being brought up for trial." [Lit. the case is finished at the mouth.]

---

## XIX

### THE RABBIT AND THE LION

I. A RABBIT once dug a game-pit that he might kill game, and carefully covered it over, and then he took his axe and stuck it up on a tree, and began to cry, saying, "Mother, mother!" Then a Bush-buck came along and asked why he was crying, and the Rabbit said, "There came a Reed-buck and he has put my axe up there out of my reach." And the Bush-buck said, "There, and you have given up trying to get it down by yourself, but I shall bring it down for you." But when he made to bring it down, he fell into the game-pit, and the Rabbit jumped and got his axe, and cut at the Bush-buck, and again stuck his axe up, and covered over the game pit anew, and again began to cry. And a Buffalo came along. "Why are you crying, child?" And the Rabbit said, "A Sable-antelope came, and he has put my axe up above out of my reach. And the Buffalo said, "There, wait, I shall

get it down for you." And when he was about to do so, he went down the game-pit, and the Rabbit jumped up again, got his axe, and killed the Buffalo with it. And a Lion comes by. "Why do you weep, Rabbit?" And he replied, "There came past an Elephant, and he has placed my axe up aloft out of my reach." And the Lion said, "Wait a bit, I shall get it down for you." And when he would do so, he fell into the game-pit, but (this time) the Rabbit also fell in there, and the Lion seized him, and said, "How comes it you deceived me so that I fell? As for me, now I kill you." And the Rabbit said, "Pardon, great chief, I am yours; if it be you have children, I shall look after them for you." And the Lion answered, "My children are two, and them you shall nurse."

II. And then they went to the Lion's village, and he was told, "You there, the children you have to nurse, there they are." The Lion went to the forest to hunt game, and on his return called the Rabbit to take the game (he had killed) to his cubs, saying, "You Rabbit, go and eat the bones, the children you must go and give the flesh to, because their teeth are not yet strong." But the Rabbit went off, and said, "You cubs, there is a bone for you, you will eat that you may harden your teeth; as for me I shall eat the flesh." Next morning the Rabbit said to the cubs, "Come, let us go to the stream to play." And when they came to the water, he said, "Come, let us wrestle to see who is the strongest." And a cub knocked down the Rabbit, and he said, "You must not kill me; if you kill me, who will show you the way to the village?" So he was spared, but the Rabbit in his turn overcame the cub, and twisted his neck, and then took the other one and went off with it to the hut. Then the father called him,

and said, "There is some meat, go and give it to the children, and I also come there to see my children." Then the Rabbit held up a cub, and showed it him, saying, "Look, there you have one." He lifts it up again, and says, "There is another." But he held up the one (both times). Another day the Rabbit said, "Come, let us bathe again." And they began again to play about, and the cub knocked the Rabbit down, and said, "You supposed back there you had killed my brother for me." And the Rabbit said, "If you kill me, whom do you go with to the village?" So the cub spared him, and the Rabbit then got on top and killed him. Then he said, "How now, seeing I have killed them all, can I go and deceive them at the village? But I shall just climb into a thorn tree, and get all scratched." So he climbed up, and threw himself down, crashing through the branches, and scratched all his body, and ran to inform the Lion, saying, "Sir, I have not seen what is good to-day; the cubs, they have killed them to-day. Look, I barely managed to escape, they would have killed me also." And the Lion said, "Have you recognized them?" And the Rabbit replied, "I knew some of them, I go (now) to identify them."

III. So he went off, and came to the village of the Baboons, and finds the villagers playing at throwing tops at maize cobs, and saying as they threw, "Hands!" Then the Rabbit said, "Friends, let us throw together, all of us, and when I throw, when I say, "Who ate the Lion's cub?" you must say, "It was I, it was I"; that is the proper thing to say, and as for us, we always say so." When leaving, the Rabbit said, "You fellows, I come back to-morrow and we shall throw again." Then the Rabbit went back to the Lion, and said, "They who killed the children I have cornered to-day."

And the Lion said, "Come, let us all go that I may go and see." But the Rabbit said, "I must tie you up in a bundle." And he tied him up, and took some fruit and stuck them here and there in the bundle, that the Baboons might rejoice, saying, "Our friend has come with something to eat to-day." So they came to the Baboon's village, and the Rabbit said, "I have come, get out the tops that we may throw them." And he began to throw, saying, "Who ate the Lion's cub, and here and here he has not yet come back?" And the Baboons replied, "It was I, it was I." And the Rabbit also said, "Listen, my bundle, yourself." And the bundle began to unfasten, and the Lion burst out, and seized all the Baboons.

---

## XX

### THE RABBIT AND THE ELEPHANT

I. WITHOUT there was a drought, and the ground became hard, without any water, and all the animals were in distress, and the Elephant said, "You all, we shall die, come let us scrape out a hole, to see if the water will come." Then all the animals collected, and went to an open plain, and the Elephant said, "I must begin to stamp." (And as he stamped) he said, "Let me stamp there, there is water, let me stamp there, there is water." And they just see clouds of dust. Then the Rhino. said, "Wait, I am going to try to stamp." And he began, "Let me tramp there, and there is water." But he just gave up too. All the animals

failed, and then the Rabbit said, "Wait a bit, let me tramp." Then the great ones (of the forest) rebuked him, saying, "What you, you would stamp (with) your tiny little feet? Look at my foot, it is like the bottom of a grain mortar." And the Rabbit replied, "I can only try, if it be too much for me, let me fail, having made the attempt." And he began to tramp—

"I must tramp there, (and) there is water,  
I must tramp there, (and) there is water."

And they saw the damp soil was showing up. And the Elephant came and said, "Get out, I must stamp." And he stamped and tramped, and again they just saw dust rolling up, and he said, "Come here, Rabbit, you shall try again." And then they saw a pool, stretching far away, and all the animals drank. And the elephant issued a proclamation, and said, "Let not one other Rabbit be seen drinking water here, except that Rabbit who got down to the water, he shall drink." Then the Rabbits said, "As for us, we have not yet seen the like, the water which our kinsman pierced through to, it, they must say, the Rabbits must not drink." Then the Elephant said, "I shall be watchman and shall see who comes to drink water here." And then the Rabbits talked together for a little, and said, "Come, children, let us take our battle-axes, and be off and dig for honey."

II. (Some time after) a Rabbit came along (to the pool) and hailed, and the Elephant said, "And who are you?" And the Rabbit said, "It is I, and I have got something sweet to suck, for giving the great ones (of the forest) to sip when once they have been bound." And the Elephant said, "Let me see, and have tasted it first." And the Rabbit gave him a little gourd-cup (with some honey in it),

saying, "There." And the Elephant put in his trunk, and licked it, and said, "Yes, indeed it is good, tie me up." Then the Rabbit took his string and bound him, and went and had a drink, and cleared off, and the Elephant said, "Rabbit, you are going off without giving me (the honey)." But the Rabbit just went off, taking no notice. Then the Elephant called out, "Children, come and unbind me." And his companions came, and said, "Who has tied you?" And the Elephant replied, "The Rabbit came along with something sweet for sucking, and he said it was for giving the great one of the forest to suck, but they must first be bound, and I said, 'Well, bind me,' and he bound me, and drank his fill of water, and ran off." Then the Tortoise spoke, saying, "I must wait here to-day." And the Elephant said, "Child Tortoise, you who shuffle along, is it you who would catch the Rabbit?" And the Tortoise replied, "Never mind, stick bees' wax on me, I shall catch him on this very spot." Then his companions rubbed wax over him, and set him by the water, and he just remained with his back sticking up above the water, plain to be seen. And then the Rabbit came along and said, "Hallo, there!" He sees (lit. has seen) everything is quiet. So he came to the water, that he might look and look, but found there was no one. Then he said, "But I must drink from the stone there." And he comes, and jumps on the back of the Tortoise, and drinks and drinks, and when he would say, "Now I must be off," he found he was stuck fast. And then the Tortoise began to shout out, "I have got him, I have got him, come all of you." Then all the animals came and pulled out the Tortoise along with the Rabbit, and one seized the Tortoise, and another the Rabbit, and pulled them apart, and

the Rabbit said, " You all, if you are going to kill me, and you go and seize me by the head, I shall live, if you seize me by the leg I shall live, but if you catch hold of my tail, that is my death."

III. So they caught hold of his tail, and when they would dash him down his tail stripped off. So the Rabbit ran off home and told his companions, saying, " There has come a tail-stripper (into the country); look at mine there, I have long ago pulled it off, he declares. Should he see a person who has not his tail stripped off, that one he seizes, he says." So it came to pass, at their village there, the Rabbits stripped off each other's tails, all of them. Then the Elephant came—he is following the spoor of the Rabbit on the damp soil, and he says, " I have you to-day, who was that one who came to drink water?" Then the Rabbit said, " How do we know? we are not proper rabbits; look, we all are without a tail. Should you see one with a tail, he is not of our village." So the Elephant just gave up the quest, and went home. And the story ends there.

---

## XXI

### THE COCK AND THE SWALLOW

I. A Cock and a Swallow once struck up a friendship, and the Cock called the Swallow, and said, " You must come along to my home, and we shall chat." And the Cock told his wife, that when the Swallow came, she was to say to him, " Your friend, is not that he there? He says he has cut off his head, as he has had a great shock." Then the

Swallow came and asked for his friend. (The Cock had taken his head and put it under his wing, so that his friend must come and say he had cut it off with a knife.) Then the Cock's wife said, "Is not that he there? He says he has cut off his head, as he has had a great shock." And the Swallow sat and sat, and waited and waited, and at last went off home without seeing him. And the Swallow in his turn went to his hut, and told his wife, "To-day I am going to call my friend the Cock, and when he came there, you will say to him, that his friend had cut off his head, as he had received a great shock over something." And the Cock came, and asked the Swallow's wife where his friend was, and she said, "Is not that he, there? He says he has cut off his head, as he had a shock over something he had seen." And however the Cock may look and look he does not see the slightest movement, because the Swallow had taken a knife and cut off his head. Then the Cock went off home and remained there three days, and came to the Swallow's hut, and said, "How is our friend now? We do not see him coming to our home to talk over things." And the Swallow's wife replied, "I do not know, he is still lying there as before." And that is how the Swallow went away (from this earth).

II. But a kinsman of the Swallow's also struck up a friendship with the Cock, saying, "Let me see [what I can do to get even with him]." And he said to the Cock, "You and I indeed love each other, we shall never part." Then the Swallow told his wife that to-day she was to cook pumpkins as he was going to summon his friend the Cock, and when he came and should ask where his friend was, she was to say, "Your friend is in there" (in the pot). Then the Cock arrived and asked

where his friend was, and the woman said, "Your friend is in here." The Cock may look, he finds the pot is boiling with the fire, and he was astonished, saying, "My friend must come out of the pot there?" Then the woman uncovered the pot, and the Swallow darted forth; he enters the middle of the smoke, just as if he is coming out of the pot, and sat down and said, "Ah, we were in there, and we heard you talking. Wife, dish out the pumpkin, we shall eat with the visitor." And the woman served out the pumpkin, and gave it them, and the Swallow began to eat with his friend. But the Cock went home, and told his wife that tomorrow she must cook pumpkins as he was going to call his friend, and him she was to put in the pot, and when the Swallow came she was to say that her lord was in the pot. And the woman asked if he should not be cooked, and he replied, "No, for my friend acted thus, his wife cooked him, and I in my turn tell you you have got to cook me, and when the Swallow comes you must uncover me (in the pot) and I, I shall come forth with the smoke." And so the woman took some pumpkins, and sliced them up in a pot, and put it on the fire, and poured in water, and got fire-wood and broke it up at the fire, and put her husband in the pot and covered it over. And then her pot began to boil, but the Cock began to flap about in the pot, and at last died in it, and the woman just kept piling on the wood. Then his friend the Swallow came and said, "Where is my friend?" And the woman said, "He is in the pot there." And when she uncovered the pot, she saw the feathers all loose, and she said, "Is this life?" And she began to dish out, and saw her husband did not rise, he is all limp. And the Swallow said, "Have you cooked our friend?" And the Cock's wife said,

" He would insist on telling me, saying ' Cook.' I asked him if he should not be burned, and he said ' No, my friend did this, I shall not burn.' " And the Swallow said, " You have acted badly." But when he went off to his own home he told the story to his companions, saying, " I made a fool of the Cock, and his wife cooked him. He used to say he had fooled us, we on our part have fooled him and he has died, even as our kinsman died long ago."

---

## XXII

## THE TORTOISE AND THE BABOON

I. A TORTOISE and a Baboon made a covenant of friendship, and the Baboon told the Tortoise, " you must come to my home and drink beer." So when the beer was ready, the Tortoise set out (to visit) the Baboons, and he found they had already climbed into a tree, and taken their beer with them. And the Tortoise they addressed, saying, " Climb up here, for we do not drink beer on the ground." And the Tortoise when he would climb, slips, and at length gives up. And the Baboons said, " See, there is the beer, it is your own fault if you leave it." Then the Tortoise went off home and cooked beer of his own and summoned the Baboons; then he set fire to grass, and set his beer down in the centre of the burned patch, and then thoroughly washed the cup (for drinking the beer with). And the Baboons, when they came, trampled all over the burned place, and then the Tortoise told them, " Look here, this cup belongs to some one else,

and he says you must not catch hold of it with dirty hands, first of all go and wash your hands. And the Baboons went off to wash; coming back they come and tread again on the burned place, and finally the Tortoise says, "It is your own fault if you leave the beer."

---

## XXIII

## THE TORTOISE AND THE LEMUR

I. A TORTOISE once married at a certain village, and a Lemur also asked for a wife at the very same place, and the reason they "acted the son-in-law" was that they were poor; had they had wealth they would have got a wife by purchase. Then their mother-in-law divided out a garden for them, saying, "The Tortoise will hoe and go in that direction, the Lemur will hoe and go in that." So they commenced to hoe in their gardens, and the Tortoise sang—

" Shuffling along I go, they at the village will say he is hoeing." (*Repeat.*)

And the Lemur sang—

" Chop! I have cut, Lemur you just hate me."

And people saw, in the direction of the Lemur, a clear open space, but in that of the Tortoise the bush was thick. Then one day, their mother-in-law said she wished to go and see in the gardens where her sons-in-law were hoeing. When she

came there, she saw where the Lemur was, was hoed, and where the Tortoise was, there was not a day's hoeing done, and she said, "It seems I have chosen a man who cannot hoe; now the Lemur he is a man, he tries to hoe." And she told the Tortoise to go and cut down a tree which was in the middle of the garden, and told him, if he did not fell it, he should clear out from there. Then the Tortoise pondered, saying, "How shall I go and cut down the tree, as if I could climb up aloft; but I must make friends with some person, and perhaps he may go and cut it down for me."

II. And then the Tortoise saw a Wild-cat, and said, "Cat, you are my friend, you must go and cut down for me the tree that is in my mother-in-law's garden." And the Wild-cat got up very early in the morning, when the cold morning wind was blowing, and came to the tree, and cut and cut. When it was quite light outside, the Tortoise took his axe, saying, "I must go and cut down my tree." So he went off, he crawls along, his axe he throws in front of him, and shuffles up to it. When he got to the tree, he found that the Wild-cat had cut it down, and lopped off all the branches, and then the Wild-cat went off, and the Tortoise remained; he listlessly cuts. When he sees his mother-in-law (coming) he strives with all his might. The mother-in-law was surprised, saying, "What, the Tortoise has cut down that tree in this manner, now he is my son-in-law, he does not again leave me." And again at the Wild-cat's home there was a mourning. And the Wild-cat went to call the Tortoise, and told him, saying, "At my home they are electing a new chief, and you, my friend, in your turn, will go and ransom me to-day, (for) when the other children come and speak their names (at the grave) you will remain silent; when you hear me saying,

'I, the Wild-cat, have come, that I may guide the people,' you shall answer, and the chieftainship will be mine.'" And the Tortoise went off in the very middle of the night, and burrowed at the grave, and went in. Next morning at dawn a great crowd assembled, and one child came out and said, "I, so and so, have come and I say I must rule the people." And at the grave yonder they saw not a sign. Then there came forth another child and said, "I, so and so, have come that I may rule your village." At the grave there is not a sound. And then the Wild-cat got up and said, "I, the Wild-cat, am come, and I say I must rule your people." Thereupon all the people heard at the grave there speaking, saying, "Yes, I am wishing for you, my child, the Wild-cat, that you should rule my people well, in my stead." Then every one rejoiced, and they lifted up the Wild-cat and put him on their shoulders, and that evening the Tortoise came out (of the grave) to go home.

III. Then at the Wild-cat's they made beer, and went and called the Tortoise, and the Tortoise told the children of the village, saying, "Come, my friend has summoned me, we must go and drink beer." Then the children of the village taunted him, saying, "You, where will you see a friend?" And the Tortoise said, "Come, you must go and see my friend, he is greater than any of you." So the Tortoise went off with the children from the village, and came to the village of the Wild-cat, and the Wild-cat got a mat in readiness and spread it down for him. Then he got out beer, and set it down before the Tortoise, saying, "There is food." And the Tortoise in his turn passed it to the children from his village, and they drank and drank the beer, and then he bade his friend farewell. And when he has come to his village these children (who had

always laughed at him) spread a good report, saying, "The Tortoise is a chief; you must not always be annoying and contradicting him, for we to-day have seen with our own eyes, the friend of the Tortoise is a very great chief."

---

## XXIV

### THE BLIND MAN AND THE HUNCHBACK

I. LONG ago a chief built his village, and to the village there used to come lions to seize people. And the chief said, "What are we to do with these lions?" And his people said, "Speak with them." Then the chief asked them, saying, "How is it you are always seizing people?" And the lions said, "We are saying you must give us your two daughters whom you love, and when you give us the children we shall not come back to catch people." Then the chief took his two children, and went and made a rough grass hut for them at the hill where the lions came forth from. And from another country there set out two men, one blind and the other hunchbacked, and they were on their way to the chief's village. And Hunchback saw a tortoise on the path, and he told his comrade, "There is a tortoise here." And Blind-eyes said, "Pick it up." And Hunchback refused. Then Blind-eyes said, "Pick it up for me." And he picked it up for him, and put it in his wallet. And they walked and walked, and came to another place, and found that a porcupine had died there. And Hunchback said, "There is a porcupine here." And his companion

said, " Pick up one of his spines." But he refused, and Blind-eyes said, " Well, pick it up for me." And he did so, and put it in his bag, and they went elsewhere, and found there had died an elephant there, and the man who had wounded the elephant, he also was dead, and his gun was there, and Hunchback again said, " There has died an elephant here, and the man and his gun are on the same spot." And his companion said, " Pick up the gun and one tusk." And he refused, and Blind-eyes said, " Pick them up for me."

II. When they saw the sun was setting, Hunchback climbed a hill, and he saw on the other side there was smoke rising, and they went there and found two maidens in a grass hut, and they said, " Darkness has overtaken us, and we wish somewhere to sleep." But the girls refused, saying, " You must not sleep here; as for us, our father built us the hut, that when the lions come they may come and eat us." But they refused (to be warned), and said, " We sleep here." When they would have talked on, they find the lions have come, they are roaring, and then one asks, " Who is it talking in the hut? Let us eat them up together." Then Blind-eyes said, " You are not able to eat us; and as for us, we only came here to find sleeping-room." And the lion said, " I shall throw one of my lice at you, and you will be frightened (enough then)." Thereupon they all fainted with the exception of Blind-eyes; and then the lion threw a louse, and Blind-eyes felt about with his hand for it, and picked it up, and said, " That tiny little thing! See, I go and cast it on the fire." And when he did so, it gave a crack, and he said, " Now, in my turn, I am going to throw you my louse." And he got out the tortoise and threw it; and the lion picks it up, looks at it, and says (aside), " Ah yes, he has

huge lice." But he says, "No, I am not afraid; now I am going to throw a hair of mine for you (to see). And he pulled out one hair, saying, "There it is, I have thrown it for you (to see)." And Blind-eyes feels about for it, and says, "That is what I am to fear! look at mine." And he takes the porcupine quill, and throws it at the lion, and the lion picks it up, looks at it, and says, "Yes, indeed" (aside). But he says, "No; even though you can do such things I am not going to spare you." And he takes a tooth and throws it, and Blind-eyes feels about for it, picks it up, and says, "I am to fear this, am I? Wait till I throw you mine."

III. Then he cast the tusk of the elephant at him, and the lion gave a jump, saying, "Ha! yes, indeed, the fellow has a fearsome tooth" (aside). But he said, "Now I am going to let you hear my voice." And he began to roar, and Blind-eyes said, "The other—let it sound its voice too, that I may hear you." Then he said, "I have heard, and now come close that you may hear my voice." Then the lions came up close, and Blind-eyes said, "Where are you?" And they said, "We are here." And he said, "Lay your heads together." Then he took his gun and pointed it in their direction, and said, "Now listen, I am going to talk my words." And he fired the gun, and killed the lot. Said he, "Have you heard my words?" He finds all is silence. Then he roused his companions who had fainted, saying, "Get up, I have killed those wild beasts." And they contradict him, saying, "You are deceiving us." And Blind-eyes said, "You people, do get up; you must open the door for me, and I can go and look myself." And they did so, and he goes and feels, and says, "This is the male, this the female. Come outside, that you may see for yourselves."

IV. Next morning, they went off; one of the maidens carried Blind-eyes, and the other Hunchback, on their backs. When they came to the village their father saw them, and said, "What, you have come back again, though I said you were to remain there; now I shall kill you all." And the children told him that (the men) had killed those wild beasts, and the father asked if that was indeed true, and they said, "May I be struck dead if it is not." And the father sent men to see. And they came and found them, and cut off their tails, and went and told the chief, saying, "There are the tails; it is quite true they killed them." Then the chief held a consultation with his people, saying, "Well, those people who killed the wild beasts, what are we to do about them?" And they said, "You must just give them these maidens in marriage." So they gave Blind-eyes his, and Hunchback his, and took six shells, saying, "One, three, the other, three, and you must go and build your village there." And as they went along the road, Hunchback said, "They have given us five shells, and they say, two are yours, and three are mine." And Blind-eyes said, "Oh, you are cheating me; did not the chief say he had given us six?—mine three, and yours three; how comes it you deceive me, insomuch as when I said, 'Pick up this,' you refused?" Then Hunchback stood up and hit him on the eyes, and straightway Blind-eyes found his eyes were opened; and he took his knobkerry and hit his companion, and Hunchback found his back had straightened. And thereupon they grasped hands in token of friendship.

---

## XXV

## SOME RIDDLES AND PROVERBS

I. "COME, let us give riddles to-day," some one says, and then every one collects, and the hut is packed. One begins to say, "Such and such a thing, what is it?" And should his companions give up, then (the one who gave the riddle) says, "Then kill me so and so's cattle." And they do so (in pretence), saying, "Go and eat what's his name's." And he has them stabbed, the meat is all over the place, and eats and eats, and says, "The answer is so and so."

## SOME RIDDLES

Q. Something without a spoor; what is that?

A. An arrow.

Q. Something that cannot be bound.

A. The winds. (Perhaps water, or smoke.)

Q. Something with a very keen scent; for even if you hide away some little thing you have, it goes and finds it out. What is that?

A. A fly.

Q. Something which warms itself with its back to the fire.

A. The shelf above the fire, in a hut.

Q. A war which baffles all of you; there is one little thing, spoiling for a fight, that goes and tackles it. What is that?

A. The porridge stick.

Q. A person shoots his arrow up in the air, and when it returns, it does so without its shaft.

A. Winged white ant. (Because when it flies off it has wings, but falls without its wings.)

Q. A little thing, yet that cannot be lifted.

A. A shadow.

Q. A tree which grows out of a companion tree.

A. The *ulimbo* tree.

Q. Up down, up down. What is that?

A. A pestle (for pounding grain).

Q. The house has been burned, and there remains only the cross-beam.

A. A path. (Because when the bush is burned the road-way is there stretching away.)

Q. I built a hut with only one post to prop up the roof. What is that?

A. A mushroom.

Q. Two people support a huge thing. What is that?

A. The two pair of supports of a grain store.

Q. The stone trap has fallen over and over again to-day alone. What is that?

A. The eyelid.

Q. Something which no number of people can lift, yet there is one person who can do so.

A. Water.

Q. Something which comes from far away, and finds us here.

A. The rain.

Q. A man who hoes many gardens in one day without being tired.

A. A barber.

Q. Something which finds the way by itself; it does not go wide of the mark even though it is dark.

A. The hand. (Because it does not forget the mouth.)

*Q.* One axe handle, but ten axe heads.

*A.* A bunch of bananas.

*Q.* A hut without a doorway.

*A.* An egg.

*Q.* Something you cannot tell whence it fell from.

*A.* A cloud.

*Q.* A little thing of such importance that, when you wish it, you go and take it with both hands.

*A.* A ground nut.

*Q.* An old fellow who cuts the grass with his belly, and smoothes it down with his back.

*A.* A spoon (used for dishing out the porridge).

*Q.* A tree which you cut down to-day, and the next it begins to sprout.

*A.* Hair.

*Q.* However far away it be, this very day this thing reaches there.

*A.* Memories.

*Q.* You go in this direction, I go in that, and we must meet.

*A.* A belt.

*Q.* Some great beast which dies in the dry season, and the scent of which reaches us here.

*A.* The first of the rains.

*Q.* The animals meet each other at the water (where they all come to drink).

*A.* Men and women. (When there is a common place for drawing water, where those from different villages get their supply.)

*Q.* A chief sent a person to bring a goat, and some maize, and a leopard, and when he came to the river, he found only a small boat, and he said, "What must I begin with? Should I begin with the leopard, the goat will eat the maize, and if I

begin with the maize, the leopard will eat the goat, but I must begin with the goat." So he takes the goat and ferries it over, and again he began to think, saying, " Now, if I take the maize over, the goat will eat it, and should I take the leopard the goat will be eaten." Well, what did the man do?

A. First of all he ferried over the goat, it goes across, and he returns and takes the leopard, and also takes the goat back in the boat to the other side there, and leaves it there, taking over the maize, and comes back once more for the goat.

### SOME PROVERBS

If water gets spilt, they do not gather it up.

Where a tree has fallen, you cannot hide the fall thereof.

That little you have is what you have eaten up beforehand; if you do not eat it up, it is some one else's. (*i.e.* " Let us eat, drink and be merry, for to-morrow we die. ")

O earth, I should not have eaten you (for yourself); I am only eating you because you are mixed up along with the honey.

You all start on an equality when it is a question of racing in the sand.

What has seen your friend to-day has gone off, to-morrow it will pay you a visit. (*i.e.* Do not laugh at a companion in trouble; your turn may come next.)

You gain wealth from my tusks, and yet you do not eat my flesh.

## XXVI

## THE KANONOMERA DANCE

IF a person is ill, they go and consult the lots, and then he of the lots says, "It is the spirit of his grandmother, it is wanting a dance; when you dance that dance, you can take it from us the child is sitting up." And they go to the village and take a basket of grain, and with it they address the spirit, saying, "There is the grain for which you are killing a person; when we have made beer, let us see the person (who is ill) sitting up." And then they assemble every one, and the day the beer is strained, they all come together, and that evening they enter the hut (where the sick person is), and begin to clap their hands to rouse the spirit, and then they see the sick one is trembling and crying out, and then the people say (to the spirit), "You must not come with war, it is we who have called you; see here at the village the drums have come, but let them depart again without anything happening to mar the dance." And when they have finished clapping their hands the dance comes forth, and the drums begin to sound, and they are dancing. He who remembers a song sings it; when one is possessed by a spirit, down he falls, and they drag him out of the dance, and deck him with calico and skins of animals, and he again enters the circle and dances. When a person is possessed by a child's spirit, they bind his calico tightly round him that it be strong, because that person is wishing to strip it off, and dance naked, as a child does not wear anything. Should a woman be seized by a man's spirit, saying, "I am so and so," they deck her with a

feather head-dress, and in her hand she holds a little stick (for a spear), and her calico is tied round her waist, and her breasts swing free. The songs they sing at the Kanonomera dance go thus—

What knocks off the dew,  
Comes at the early dawn.—(Repeat.)

---

Looking, gazing, we just gaze one at the other.  
(Repeat.)

---

When the drum sounds it is the *choinjoli* drum  
that brings the spirit.—(Repeat.)

---

Far away there, far away,  
Far away there, far away,  
Far away where shines white that little cloud,  
Far away there, is my bow.

---

Little quail, little quail, you are picking up the  
little grains.  
And what if he is,  
Are they not his eyes?  
It broke his leg for him;  
Only hunger, only hunger.

---

Oh no, indeed, indeed,  
Two wives have been too many for him indeed;  
Two wives have been too many for him indeed.

---

You hate me,  
You hate me for my being so old.—(Repeat.)

Little maiden, whom war has given me,  
Should you refuse to be mine,  
I am as a slave in my grief,  
And then what must you do?

---

We were far away;  
Our companions had cut off their head rings.

---

## XXVII

## THE NTETEREZI DANCE

IT is danced only at a funeral.

Scrape out the beer pot and give me.  
Have some sense, the beer is finished.

---

He is the husband who favours your companion  
(*i.e.* his second wife),  
And you, you only cook and give him, all in  
silence;  
And here you return,  
And weep against the hut post.

---

Should you be a childless man,  
Do not be hitting your neighbour's child,  
That's so, father.

Don't you think you should go and beat that  
maize you planted?  
That's so, father.

She has left him sleeping there, de de;  
 She has left the home he made her, de de;  
 She has left him.

---

The man who is in my home;  
 Yes, yes, father.

From the way he leans against the hut post (all  
 indifferent to my charms)  
 You would think he had been drinking beer.

---

What, you say you would marry *me*?—  
 You of the goat-skin (loin cloth).  
 No, father; oh no, father;  
 You of the goat-skin.

---

Mother! mother!  
 Did she go to send you,  
 Saying, “When he comes you must abuse him?”

---

Oh stop that fidgeting and turning;  
 Stop saying, “I must so.”  
 Stop saying, “I must thus.”  
 We do not want that.

---

You have brought in vain your wooden pillow;  
 I do not wish you,  
 I do not want you.

---

Should you kill a little mouse, go and give it to  
 your sister.  
 With one’s wives it’s do this, do that for them,  
 and then they leave you.  
 We have said so; we have said so.

## XXVIII

## THE KANDENGA DANCE

IN dancing this dance the women stand in line on one side, the men in a line on another, the drums are where the men are; then a woman goes and takes the knobkerry from a man, and the man goes back with her to where the women are, and again they return and stand close together. The man places one hand on the woman's shoulder, and they dance thus, and when they have done dancing the woman turns round and hands the man his knobkerry. The Kandenga is danced at a funeral, but also just for fun when the moon is shining.

A white-haired man is malt;  
On his coming, let him make beer;  
Yes, father.  
On his coming he shall make beer.

Towards the river to *Likongwe*  
A cloud shines white like some little bird, maybe,  
But it's those Angoni; they always said  
"That's a rich little spot where the *Nsugudzi*  
flows."

I am an unmarried maiden, and one of Njolo's men  
will be my lord,  
De, de.  
The youths from here think too much of them-  
selves.  
Did not one say, I was his,  
De, de.  
The youths of here are too conceited.

Place your hand upon her shoulder in the dance.  
 Place your hand up her shoulder whom you love.  
 This season there is no bow (*i.e.* war).

---

Oh, oh, oh.  
 I have come to the wedding.  
 The porridge they have cooked with the finger.  
 (It is so badly made.)

---

Oh belt, belt, belt,  
 Belt, belt,  
 Why should I not borrow the belt,  
 When the dance has sounded ?

---

## XXIX

## THE CHITOTO DANCE

THEY dance it at a mourning, and even just for fun. They do not have drums, but fasten rattles on their legs.

---

One perhaps has taken the other,  
 Summoned him for love of him,  
 And to-day we mourn, love ;  
 Yes, father,  
 And the cock crows.

---

Should your neighbour's son not have a wife,  
 Look after his belly,  
 His belly,  
 His belly, wo, ha, ho !  
 I have sung.

Should you have no child by your neighbour's daughter,  
 Give her your friend, and he shall wed her ;  
 As for you, you be happy with the beer pot,  
 With the beer pot, wo, ha, ho !  
 You be content with the beer pot.

---

## XXX

## THE KUNJU DANCE

MEN do not dance it, but only women, with the men looking on.

---

You, Nzinyai, you, Nzinyai,  
 Nzinyai, she refuses hospitality to the strangers,  
 You, Nzinyai.  
 The porridge which I have not seen ;  
 Nzinyai, return whence you came.

---

The man who is in my hut begins to refuse his food ; when I only dish him out two helpings of porridge, he looks aside ;  
 When I dish him out three (he says), " Give me the water (to wash his hands). I shall give the child his." But that child he is wise, " Eat up your porridge," says he ; " was it not you who scolded at me ?" Now, what do you think of that ? My child he knows how to conduct a quarrel. A quarrel they settle at the village court.

## XXXI

## OTHER SONGS

Moon, you must shine, shine that I may eat the tadpoles;  
 I sit on a stone, and my bones all rattle.  
 If it were not for my big mouth,  
 The maidens would be crying for me.

(The song of the night-jar.)

---

That great bird has gone in there,  
 Gone to the other side there,  
 Gone and got a snake there;  
 The very snake that told me of misfortune,  
 Told me of misfortune, e! e! e!  
 Which foretold evil at the site of the deserted  
 village.

---

Frog you, frog you,  
 Your friend, your friend.  
 Frog you, frog you,  
 He is calling his wife.  
 Jump squat, jump squat,  
 He is calling his wife.

(The frog's song.)

---

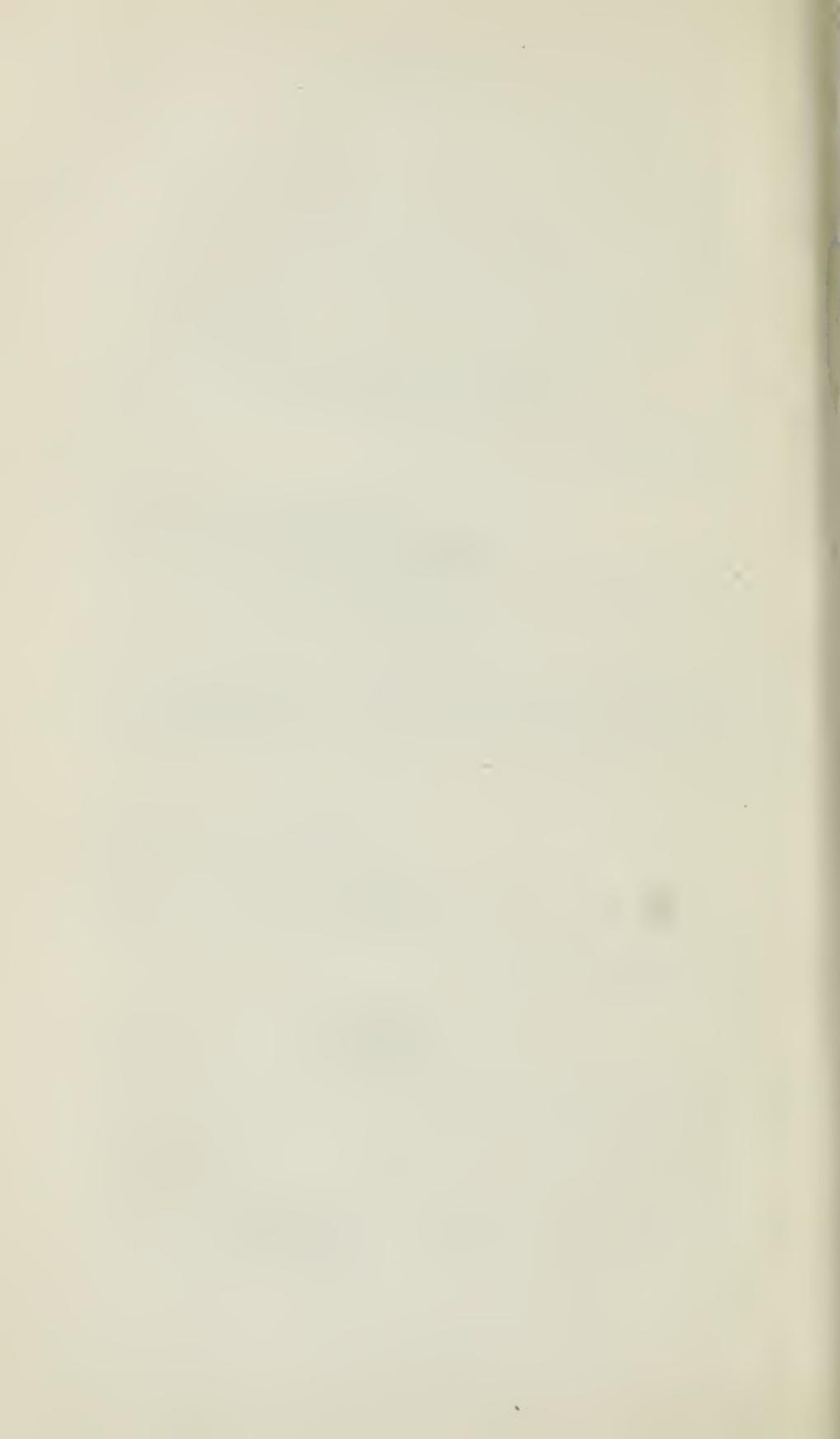
Dawn, day; dawn, day;  
 The Tsambe mouse is finishing other folk's food.  
 (The song of the *ndongera* mouse, that eats during  
 the day.)

Stay a little yet, night; stay a little yet, night;  
 While I eat with you.  
 (The song of the *Tsambe* mouse, that eats only  
 at night.)

## PART III

### NOTES

(*Note.*—The references in these notes to the *Practical Manual of the Nyanja Language* are to the pages of the Second Edition.)



No. I. (ZA MWABVI.)

<sup>1</sup> *Akafa.* Translate, "When a chief's wife dies," "In the event of," "Should a chief's wife die." The use of the "particles" *ka* and *dza*, which might almost be termed auxiliary verbs, enters so very largely into the formation of one of the most commonly-used idioms in this language, that their original meaning, and the exact sense in which they are used, must be clearly understood before one can successfully translate English into Chinyanja. These words *ka* and *dza*, in all the constructions in which they are used, are without doubt the stems of the verbs *kunka* and *kudza*, to go, and to come (with, of course, the obvious exceptions of *ka*, the representative class pronoun of *kantu*, a little thing, and hence sign of the diminutive; *ka* the adverbial interjection; and the *ka* found in a whole class of words, e.g. *kabvalidwe*, etc.). In a number of cases in which these auxiliaries are found, they readily lend themselves to a literal translation, in a few others their original meaning has to be slightly modified, at least when translating into English. The most common use of the auxiliaries *ka* and *dza*, is the formation of a tense, which, though having no exact equivalent in English, can be very well taken to represent, and be translated by, the English future. In this language there appears to be no exact auxiliary corresponding to our "shall" or "will," the future (near) simply being rendered by the present tense, as is sometimes the case in English, but the stems of these verbs *kunka* and *kudza* are employed instead. In Chinyanja the tense corresponding to our future with "shall," or "will," is made by using these auxiliaries, "go" and "come," with the idea in the tense, not so much of *time* to elapse before the action in the verb can be performed, as space of distance that must be covered (thus also entailing a space of time), and to express this idea of space of distance that has to be traversed prior to the action expressed in the verb being completed. The stems of the verbs *ku(n)ka* and *kudza*, to go, to come, are always used, *ka* or *dza*, according as the movement entailed on the part of the person performing the action is that of going or coming, e.g. (1) *Ndidzatenga kasu langa mawa*, I shall (exp. by present tense of verb) come and (*dza*) take my hoe to-morrow. (2) *Ndikamwi-*

*itana*, I shall (expressed by pres. tense) go and (*ka*) call him.

These are examples of *ka* and *dza* in the simplest form in which they are found, and when their use in such sentences has been thoroughly understood, it is then easy to explain their meaning when used in more complicated constructions, e.g. *Ndatuma muntu kukatunga madzi*. This we translate, "I have sent the man to draw water," using the present infinitive alone. This we cannot do in Chinyanja, as the action implied cannot be performed without movement, and to express this *ka* is used. It is not correct to explain this *ka* by saying it is used with the infinitive to express purpose: it is used to express the idea of distance and has nothing to do with purpose, as is seen when we take such a sentence as, I said to the man, "draw water"—*Ndamuza kuti*, "*Katunga madzi*." In the finite form of the verb the "go and" in the English is almost as indispensable as the *ka* in the Chinyanja, but can never be dispensed with in the latter, either in the infinite or finite forms of the verb. *Dza* is used in the same way, with a slightly different meaning of "come and," e.g. *ndaitana muntu kudzanditengera madzi*, I called a man to come and bring water for me, thinking of the movement as being towards the speaker. Again, such a sentence as *Mukapita ndidzakumenya*, we rightly translate, "If you go, I shall hit you," but in so rendering it, it is not right to explain the *ka* in *mukapita* by calling it a "particle" with the meaning of "if," and the *dza* in *ndidzakumenya* as a future particle expressing the consequent of the previous contingency, for the *ka* and *dza* in both these clauses is the identical *ka* or *dza* found in such a sentence as that noted above, i.e. *Ndatumiza muntu kukatunga madzi*. For in such a sentence as *Mukapita ndikakumenya* there is no real contingency at all, or consequent of a contingency, since the protasis and apodosis of the English construction are here expressed, not by a principal clause, and a subordinate clause of condition, but simply by two principal clauses, one of which states a fact in a state of things, and not a contingency in a supposed state of things. The literal translation of such a sentence is—"You go, I hit you" (as one might say in English), but the going and the hitting are really of the nature of the future tense, explained above, and to remove these actions to a distance (of space rather than time) *ka* and *dza* are again used. (*Ndidzakumenya* could also of course be *ndikakumenya* with a slightly different meaning.) A

corresponding past contingency, expressing what would have happened, is formed in the same manner by inserting the *na* or *da* particle of past time, e.g. *Udakapita n'dakakumenya*. Lit., "You had gone, I (*n* = *ndi*) had hit you," i.e. "If you had gone, I should have hit you."

By the reduplication of the *ka*, or the use of *dza* along with it, the action of the verb is thrown still farther into the future, or rather into the distance, and can best be translated by a future contingent, e.g. *mukakapita* or *Mukadzapita ndikakakumenya*.

In such a sentence as *Mkazi wa mfumu akafa*, of which the literal translation is, "A chief's wife goes and dies," the *ka* signifies a state of things as supposed to be existing, and can in English be translated by "in the event of," "if," "should," "in case of," and perhaps "when." In Chinyanja a future tense has, just as in English, several shades of meaning, but whereas in English these are commonly expressed alike, in Chinyanja each has a separate form, e.g. *Ndikafunsa*. In the event of my asking, *Pamene ndi funsa*, At the time when I ask; *Ndikakafunsa*, When I shall be asking, these in English may all be translated, "When I ask" (the use of *ngati* in such sentences is most unidiomatic; *ngati* never means "if," introducing a subordinate clause of condition, but means "as if"; *nga* = like). The use of *ka* in such a construction as *Atenta chikopa chomwe akagwira*, i.e. They burn the shield he used to carry, is really not a separate form. The idea of past time is understood from the context, and the *ka* has here its original meaning thrown into past time, and means "went and," i.e. was wont. There is the curious use of *ka* in such a sentence as, *Adakasaka, adakapika, ndidakafuna*, meaning, "He is still hunting," "He is still cooking," "I am still looking for." *Be* is sometimes added (*vid. Dr. Hetherwick's Manual*, pp. 156, 157; *Dr. Scott's Dictionary*, p. 197).

<sup>2</sup> *Atafa*. *Kuta*, to do, to finish, an auxiliary of completed past time, and here used in just such a way as *ka* noted above, and can be translated by the English subjunctive mood past, just as *ka* can be rendered by the subjunctive present.

*Mkazi wa mfumu akafa, kapena atafa mwana wache*, If a chief's wife die, or should his child have died. The more common use of this auxiliary is seen in such a sentence as, *Pamene tidafika tidafeza atachoka* (*vid. Dr. Hetherwick's Manual*, p. 161), but its use in the latter sentence is really the same as in the former (which we render

by a contingent idea), as there is really no contingent expressed. There being no form of sentence with a protasis and apodosis in Chinyanja, the English principal and subordinate clause are rendered by two principal clauses as seen above (*vid. note akafa* (1), above).

<sup>3</sup> *Apangana kuti.* Lit. "They agree, saying." Trans. "They agree, that." Just as it is almost an idiom of the language to prefer using the active to the passive voice, so it is to use *oratio recta* rather than *oratio obliqua* (probably for the sake of vividness in the narrative). *Vid. Dr. Scott's Dictionary* for notes on *kuti*, p. 251.

<sup>4</sup> *Tiombeze.* *Kuombeza ula* is the full phrase, and probably this is how the word has come to be used in this sense in connection with the *mwabvi* ordeal, as the custom is with many tribes first to summon the *ula* man (*vid. note on ula*, No. x.), who then picks out one or two who are to drink the poison. *Tiombeze* (subj.) might equally well be the infinitive. The verb *kufuna*, to want, to wish, may be followed by the subjunctive or infinitive mood when the subject of the verb *kufuna* and of the verb following it are the same. When the two subjects are not the same, the subjunctive mood only can be used, and never the noun or pronoun with the infinitive, as in English, e.g. (1) *Tifuna kuombeza* or *Tifuna kuti tiombeze*, as the subject *ti* of *funa* is the same as the subject of *ombeza* (*ka* could be used to give distance to the verb; *vid. note on akafa* (1), above); (2) *Ndifuna kuti muchoke*, never *Ndifuna iwe kuchoka*, where the subjects are not the same.

<sup>5</sup> *Mwabvi.* The pounded bark of the *Erythrophloeum Guineense* (*vid. note, Dr. Scott's Dictionary, mwabvi*, p. 407). By metonymy used for other ordeals.

e.g. (a) *Mwabvi wa madzi.*

(b) " " " *moto.*

(c) " " *iwo iwo.*

(a) The ordeal of boiling water, picking out stones from a pot of boiling water.

(b) Licking a fire-brand.

(c) The drinking of a pounded mixture of the bark of the *mwabvi* tree mixed with water.

Some tribes heated the mixture by dropping in red-hot stones (cf. custom in connection with steaming an infant, *vid. note kufukiza*, No. v.).

<sup>6</sup> *Makosana.* Sub-chiefs.

<sup>7</sup> *Tifuna kuti tikaitane.* *Vid. notes above on akafa* (1) and *tiombeze* (4).

<sup>8</sup> *Adzatilondere*. Trans. "He must come and set things right for us." For *dza* vid. note on *akafa* (1), above. The preposition "for" in "for us" is implied in the applied form of the verb. In translating this applied form any preposition is used that best suits the context (*vid.* Dr. Hetherwick's *Manual*, Lesson xxi., p. 178.)

<sup>9</sup> *Kukaitana*. *Vid.* note on *akafa* (1), above.

<sup>10</sup> *Madzulodzulo*. Reduplication to give emphasis is very largely used, any part of speech almost may be so reduplicated—verbs, adverbs, pronouns, prepositions (cf. reduplication in Greek of the verb; *vid.* also note on *namwaimwa* (31), No. viii).

<sup>11</sup> *Antu osadziwa*. *Osadziwa* is here of the nature rather of a participial phrase than an adj. or adjectival clause. *Antu osadziwa* does not here mean, "unknowing people," or "people who do not know," but "people not knowing," i.e. without people knowing. The English present participle (without a negative) when qualifying the subject of a sentence is expressed by the locative (*vid. Manual*, p. 162). The present participle with the negative can also be expressed by use of the verb *kupanda*, to be without (*vid. Manual*, p. 200.)

<sup>12</sup> *Nakaima*. And goes and stands (*ka* = goes and).

<sup>13</sup> *Muyeverena*. *Kodi mulikumva* (Chingoni).

<sup>14</sup> *Adzuke*. Let him rise. Subjunctive here used for imperative (*vid. Manual*, Lesson xvii., p. 147).

<sup>15</sup> *Adzinva yeka*. *Vid.* Dr. Scott's *Dictionary*, note on *dzi*, vi., p. 138. It is hardly correct to call *dzi* a pronoun: it is rather a particle which emphasizes the pronoun with which it is used, and thus gives us a form which resembles our reflexive pronoun. From being an emphasis on the pronoun it is often used as an emphasis on the tense, and in many instances appears to have the exact meaning of "must," as expressed in Chinyanja by the subjunctive. In fact, so much is this the case, that in certain cases where this particle is used in the body of the verb, that verb which must otherwise be in the subjunctive remains unchanged, i.e. the final *a* does not become *e*; e.g. (1) *Ndamuza iye kuti apite* (subj.). (2) *Ndamuza iye kuti adzipita* (indicative?).

We are inclined to think this *dzi* may be what the Rev. Dr. Scott supposes, i.e. the *dzi* or *chi* of the 4th Class (*vid.* note in *Dictionary* on *dzi*, vi., p. 138), the more so as in an old song the *chi*, which is now certainly archaic, appears to be used. The song is given under No. xxix., and the line is, *Iwe uchianja moa*.

<sup>16</sup> *Musambe nonse.* *Kusamba* used figuratively. Note the *nonse*, 2nd pers., agreeing with *mu*; *musambe*, subj. for imp., noted above.

<sup>17</sup> *Mulawa.* Future.

<sup>18</sup> *Amati achite.* Vid. *Manual*, p. 199; *Dictionary*, footnote on *kufuna*, p. 165.

<sup>19</sup> *Kadzutsa.* Derivation, *kudzuka*; *utsa* causative (vid. *Manual*, p. 175), *ka* formative (*Dictionary*, p. 198, note on *ka*). Lit. something to cause one to get up, a little cold.porridge left over from the previous evening.

<sup>20</sup> *Angotsentseneza.* *Kutsentseneza*, to push out of the way, as a basket with the foot. An onomatopoetic word. For *ngo*, vid. note on *nga*, *Dictionary*, p. 436.

<sup>21</sup> *Tala.* Vid. *Dictionary*, p. 590, note *tala*.

<sup>22</sup> *Kumeneko kuti tikabwera.* *Kumene tirinkunka* understood, whether we are going we shall go and (*ka*) return from there (*kumeneko*).

<sup>23</sup> *Brule.* Adv. interjection, from *kubvula*. Almost every verb has its adverb made direct from the verb.

<sup>24</sup> *Uje atsale.* What is his name? Must stay behind.

<sup>25</sup> *Adziyang'anira anrao.* Vid. note above on *adzimva*. The applied form of the verb here render by "after" (vid. note above on *adzatilondere* (8)).

<sup>26</sup> *Ndi kulonda.* Lit. and to follow. The construction in Chinyanja is different to the English, where the two consecutive verbs are in the same mood. The rule is as follows—When the finite form of the verb is immediately followed by another verb, also finite, and when the subjects of these verbs are the same, in Chinyanja the second verb is put in the infinitive mood, being joined to the first by some copula, such as *ndi*, *ni*, *ndiye* (cf. Latin historical inf.). Sometimes a tense formed with *kuli* is used in very vivid narrative, e.g. *Nachoka alikulonda mapazi pa dambo*, And he went off, he is following the spoor on the (*dambo*) plain.

<sup>27</sup> *Angadzayambe.* *Nga*, vid. *Manual*, p. 150; *dza*, vid. above, *akafa*. (1).

<sup>28</sup> *Osafa.* Here an adjectival phrase (vid. *Manual*, Chapter xi., p. 93).

<sup>29</sup> *Kunyamuka kunka.* *Kunka* is not, of course, the historical infinitive noted above, but is the infinitive used to express purpose, and might equally well be *kuti anke*, the subjunctive. Here we have an apparent exception to the rule as noted (vid. *akafa* (1), above), i.e. that *ka* or *dza* should be used in such constructions to throw the action into the distance; but a moment's observation of

the verb here in question, instead of proving an exception to that rule, really goes to show that the supposition that *ka* is really the stem of the verb *kunka*, as *dza* is that of *kudza*, is correct. For here we find the simple infinitive used, and correctly used, though distance has to be covered, *i.e.* where we should expect the *ka* we find the bare infinitive, and simply because that infinitive is in itself the *ka*. If some other word be put in place of *kunka* this is readily seen, e.g. *Kunyamuka kukatunga madzi*. Here the *ka* cannot be omitted. In the phrase *Kunyamuka kunka*, though the *ka* can quite correctly be omitted, it could also be used, *kunka* becoming *kukunka*, the *ka* really being thus reduplicated, and the action be thrown still farther into the future.

30 *Nthando*. *T* aspirated. 'The place where the poison is drunk.

31 *Nasenzeratu . . . nafika . . . nayamba*. *Na*=*ni-a*. The *i* in the conjunction *ni*, and, when preceding any representative particle which itself begins with a vowel, suffers elision, e.g. *ni a=na*; *ni u=nu*; *ni i=ni*. *Nase-nzeratu*, vid. *Manual*, p. 195.

32 *Mtondo uli wonse*. Vid. *Manual*, p. 102.

33 *Pingini pingini*. In single file.

34 *Pali sing'anga*. *Pomwe* understood.

35 *Safulatira*. *Kufulatira*, to turn the back on.

36 *Mpambo*. A line, *wa* class; *mpambu*, *ya* class, means, one or more over ten or twenty, etc., e.g. *kumi ni mpambu imodzi*=eleven.

37 *Abvalira*. *Kubvala*, to dress one's self; *kubvalira*, to be well dressed; *kubveka*, to dress another.

38 *Myoni*. By metonymy, a feather head-dress. *Myoni* is a bird, the tail feathers of which are used in the making of it.

39 *Machowa*. Long hair on a goat, *tonde wa machowa*, a long-haired billy goat. By metonymy, wristlets and anklets of goat's hair.

40 *Chipondamtengo*. Lit. that for which the medicine is pounded. The payment made to a medicine man when a man goes to him to ask medicine, before receiving any advice or medicine. The after-payment is *mfupo*, *malipo*.

41 *Chiwanda*. Vid. *Dictionary*, p. 107, *chiwanda*. There is also another meaning, as here, where *chiwanda* means the names of those persons who have died, supposed by magic. These names the witch-doctor uses in his incantations. The common meaning of *chiwanda* is the

spirit or influence a dead person, or sometimes animal, has over a living person by possessing him.

42 *Anyomuka kunka*. *Vid.* note above on *kunyamuka kunka* (29).

43 *Taniiitanira*. *Ni*, objective pers. pro., 2nd pers. plural, you. *Ira*, translate, "on account of."

44 *Mapondera*. Lit. the pounder. The doctor, medicine man, or witch-finder, who makes and administers the poison. Some of the famous medicine men among these Angoni were as follow—

*Chimbalame*, lit. the great bird, perhaps best known of all, lived during the chieftainship of *Chikusi* and part of that of *Gomani*. The account here given is by a native who had twice drunk the poison prepared by him.

*Ntolakunka*, the gatherer of the gleanings; a pupil and successor of *Chimbalame*.

*Tumbamconde*, he who gathers in his spoils from near. *Kutumba*, used of picking up spoils in war; *conde*, the outskirts of a village; perhaps the same as *conde*, a hut verandah.

*Kazulamera*, the plucker up of the young shoots. He was compelled to drink of his own poison cup, and died.

45 *Mfiti*. *Vid.* note on *Mfiti* in *Dictionary*, p. 345.

46 *Ndipo aitana antu awiri*. These persons are not supposed to be the actual *mfiti*, but are called to come forward that their names may be used in the incantations that are to follow.

47 *Anapiri*, *ndi iye*, *bwerani pano*. She of the clan of the Hills and so-and-so, comes here. *Anā=ana a*, children of; *anā* is feminine, the masculine being the name without the prefix *ana*; *ana* also *wa kwa*. This is one of the many clan names, or animal names, one might almost call them, which point to the existence among these natives of that social and semi-religious system known as Totemism. All these natives have, quite apart from any name, or names, they may have, take, or be given, a name which descends to them from their father (in some cases mother). This hereditary or clan name is nearly always that of some animal, but sometimes also that of a plant, or even thing, and in most cases regard is shown for that particular animal, plant, or inanimate object from which the name is derived, by the person bearing that name. The particular observances shown are—

(1) A person may not kill, eat, or destroy the object from which he takes his name.

(2) If the object be an animal, he may not wear the

skin of that animal. In the case of a man whose animal name was *Njobru* (elephant), he was not supposed to benefit, even indirectly, by the barter of an elephant's tusks, though he could give the calico, cloths, beads, or whatever he got for them, to his wives and friends ; but no doubt such a strict rule was seldom adhered to to the letter, as there is the well-known proverb, *Mwalemera mnyanga, sumandidia*, i.e. You do not disdain to acquire wealth from my tusks, and yet you do not eat me (i.e. I am of service to you, and yet you despise me).

This taboo is known as *kusala*, and the consequent illness supposed to result from the intentional, or unintentional, eating of the meat, is *kuwenga*, i.e. to come out in spots, and the remedy is to bathe the body in a decoction made from a bone of the animal, the eating of which has caused the illness. It is polite to address a person by their clan name, and in addressing a woman it is this name which is always used. Certain clan names of the chiefs were proscribed after dusk, any one wishing to address them making use of some common name, such as *Piri* (the clan of the Hills). This was especially to guard against the *mfiti* (cf. the prohibition of the Scottish clan name Macgregor).

*Pete* (*wa kwa* or *ana*) is the exact equivalent of *uje*, *auje*, the former meaning he or she of such and such a clan name, the latter he or she of such and such a "Christian" or first name. The following are some of the clan names borne by the chiefs—

*Maseko* (Zulu origin). The clan name of the Angoni chiefs, who settled in what is now Dedza district, *Chikusi*, *Gomani*, *Kachindamoto*, etc. *Maseko* in Chingoni is a pebble, also a kind of bird, but the taboo is fish and elephant flesh, fowls, rhinoceros flesh.

*Jere* (Zulu). The name of *Gwaza*, *Sakambewa*, *Vuso*, *Mbulawa*, *Chitete*, who settled round Dowa (*Jere* means a bangle). Taboo : fish. *Njobvu*. The clan elephant, the name of *Chiwere*, *Amafika*, etc. Taboo : elephant flesh.

*Piri*. The Hill clan (Achewa origin). Taboo : the flesh of the baboon. The Achewa or *Chipeta* (the latter being the same : *Chipeta*=long grass, *Achipeta*=*A chipeta*, i.e. those who live in the *Chipeta* (grass country), being the sobriquet given by the Achewa who settled down near the Lake (Nyasa) to their companions who went inland) have a legend that all the Achewa once bore this clan name of *Piri*, from their chieftainess Nyangu

down, when she, to prevent the evils of close inter-marriage, called all the people together, and gave each family a new name, which was to descend to the children and children's children. This is only a legend, but it perhaps shows why among this tribe the children are of the mother's clan, the reason being that in the far past the chiefs were women, and the clan name they bore was the mark of royal blood, which in turn was taken by the children to point to their descent.

Among these clan names are to be found many obsolete words which are retained in the clan name but have ceased to be used to designate the object (animal, plant, or inanimate thing). By inquiring what animal, etc., is tabooed by the person who bears such an obsolete name, the modern equivalent can generally be obtained. A thorough examination into the etymology of some of these clan names might throw some light on the past history of many of the races of Central Africa, as these names have, from their very nature, remained unchanged.

The following are some clan animal names in which the word in the name is that by which the animal is still known—

*Ngaluwe* = Bush-pig.

*Ngondo* = Hartebeest.

*Nsamba* = Fish.

*Mabvu* = Wasp.

*Nkoma* = Coney, etc., etc.

As examples of animal names in which the name the animal was once known by is found in the clan name, but has become archaic when used of the animal, the following are to be noted—

Clan name, archaic word.	Name the animal is now known by.	English.
<i>Duwe</i>	<i>Mbidzi</i>	Zebra
<i>Pofu</i>	<i>Nchefu</i>	Eland
<i>Nyati</i>	<i>Njati</i>	Buffalo
<i>Nyuchi</i>	<i>Njuchi</i>	Bee
<i>Soko</i>	<i>Nyani</i>	Baboon

In some cases only a part of the animal is not eaten, the rest being partaken of, e.g. *Moyo*, life, heart. The taboo is the heart of a goat. *Mpumulo*, nose. The face and nose of an ox or cow are not eaten.

Of those derived from the names of plants or inanimate objects, the following are a few—

*Gumbo.* The clan water-melon.

*Manda.* The clan mushroom (*manda* = grave, but also, as here, a kind of mushroom).

*Manzi.* The clan water (*manzi* is now *madzi*).

*Mvula.* The clan rain.

*Minga.* The clan thorn.

*Churu.* The clan anthill.

Rather an amusing point is to be noted with regard to the native idea of the clan name of the Europeans. This they think is *Wa kwa Sere*, i.e. that we are of the Ant-bear clan, the Ant-bear being our totem, for they say when you call your attendant, does he not reply, “*Ye Sere*”?—the native pronunciation of “Yes, sir” (*Ye Sere* = Hail, Ant-bear).

With regard to the system, social and semi-religious, that is connected with these animal names, the points to be noted are—

(1) No person may marry another who has the same clan name.

(2) No one may eat, kill, or destroy the object from which he takes his name.

The law of exogamy appears to exist among all tribes, whether tracing descent through the male or female lines. The rule of taboo appears to be unknown or ignored among others, the Achewa for example. The system has every appearance of having grown and developed, gathering new mysteries and magic in the course of time until the whole complicated structure has been formed, in which it is almost impossible to trace the foundation from which it sprang. One is inclined to think that the legend which accounts for this system of surnames or clan names among the Achewa may be one of those legends which really contain an historical fact, and that these names were originally taken with the view of tracing relationships and avoiding the evils resulting from close inter-marriage with blood relations, thus being the traditional law whereby the savage sought to enforce nature's law concerning the physical facts of procreation. That the names to be taken should be those of the common objects that every day met the eye is natural, as is also the fact that once the native took as his name that of an animal, plant, or inanimate object, he had, after the nature of the savage, to find some mystic relationship between it and himself.

Both the Angoni and Achewa believe in reincarnation, some saying they turn into the object from which they derive their name, as their fathers and relations have before them; others, again, into some other animal, not their totem animal. Thus the taboo is easily explained. This idea of reincarnation does not appear consistent with the well-known fact that all these tribes are *manes* worshippers (*vid.* note on *nakatenga mizimu* (21), No. vi.); and neither it is, if one associates the idea of transformation of the body with that of transmigration of the soul. The soul, *mizimu*, does not enter into the animal, and the animal, which is looked upon as the reincarnation of some dead relation, does not have any human attribute whatever, and does not concern the native in any way. He does not propitiate it or appeal to it at any time, as he does to the *mizimu* or spirit which comes back to live in the hut in which it had its abode when alive, only he will not willingly eat it or destroy it. The *Chinyau* (not *Chinyao*) is undoubtedly in some way connected with Totemism. Dr. Scott has under a note on this word (*vid. Dictionary*, p. 84) the following—" *Chinyao* (*u?*) . . . representations of animals made in the *namwali* ceremony, and at other times"; but in no way associates this dance with having anything to do with the animal names and clan system. No inquiries on any subject connected with native customs and habits are met with more reticence, and in many cases absolute refusal to discuss, than anything connected with the *Zinyau* ceremony, and natives who, through long and friendly intercourse, have come to speak with freedom on their other customs, when this subject is broached, either profess ignorance, refuse to talk about it, or, worst of all, try to put you off with some account which is absolutely false. This custom has, no doubt, near mission stations and anywhere where the natives have become partly civilized, lost all its original significance, and become just a dance in which men dress up as animals and dance "for the fun of the thing," as the account in Dr. Scott's *Dictionary* shows, and which any half-civilized native will tell is all that is meant by it. The *Zinyau* dance is constantly heard all over the Angoni-land plateau, and can be easily distinguished by the particularly weird cadence of the songs which are sung. The following is all the writer has been able to discover about it—

It is danced in connection with a funeral, always when there is no moon or before the moon rises. In connection

with it there is a mystic society, and only members of this society can be present at the dance. Any one not a member of the secret society was instantly killed if found intruding. New members wishing to join the society had to undergo all sorts of ordeals, some amounting to torture, some revolting, and some frequently resulting in death, and all this to impress on the novice the necessity of secrecy with regard to all he saw and heard. The society had a cryptic language, and a password with a countersign. After a funeral this dance took place; different men (members of the society) dressed up as various animals and danced about (women were allowed to be present, as they are supposed to be "foolish" and "easily deceived"). One of the ordeals undergone by a novitiate was to be set up on very high stilts (*mwendero*). The password was *N'chomwera*, i.e. Is it for drinking? Even now these natives are very much afraid to ridicule all this. The writer one day, on hearing the dance in a distant village, said, "*Chintu cha maudzu bwera bwera*," i.e. "Grass thing, come here, come here," and was much struck with the ardent appeals of his men to desist, lest the insult should be avenged on them. The idea in the whole affair seems to be to make people really think the animals are real animals, and that one is the dead man risen from the grave, and reincarnated.

48 *Dzanja la chikazi . . . chimpongo*. The left, the right hand. Also, *dzanja la manzere*, *dzanja la manja*.

49 *Akatitungire*. Subj. for imp.; for *ka*, vid. note above on *akafa* (1).

50 *Titenge*. Must we bring.

51 *Angazumule*. Lest they warn (?).

52 *Wata*. Pres. perf. tense.

53 *Ngati*. *Ngati*: *nga*=like; *ti*=say, i.e. as if. This is the true and only use of *ngati*. Never use *ngati* to introduce a subordinate clause of condition; such clauses are in Chinyanja expressed by *ka* (vid. note on *akafa* (1), above).

54 *Amagogoda*. *Ma* expresses present continued action; keeps beating.

55 *Ndodo yache ya nyani*. The natives say the leader of a herd of baboons carries a stick to dig roots with.

55 *Kwee wamvetsa matcheana*. The legend is that the mother of a certain witch doctor died from drinking the poison, and is now adjured to give her assistance to disclose her fellow *mfiti*.

57 *Gwiragwira n'gwa nkondo*. Lit. Seizing, seizing is

of war, i.e. war makes no choice of her victims, but slays indiscriminately, but the poison is to kill only the guilty.

58 *Mzinje. Mwabvi(?)*.

59 *Wadza*. Pres. perf. ind. (vid. *Manual*, p. 57).

60 *Ndiwe*. When two nouns, or a pronoun and a noun, are in apposition, *ndi*, and never *kuli*, must be used to connect them, either with or without the pronoun, e.g. You are an advocate (*Iwe*), *ndi iwe nkoswe*; *ndi iwe = nd'iwe*. Lit. You, it is you are an advocate (vid. *Manual*, Lesson xxii.).

61 *Akwiitanira. Akuitanira*: *kui = kwi*; *ira*, trans. "On account of."

62 *Bambo*. Sir, father—a term of respect. An old man is so addressed by a younger.

63 *Anapiri ndiwo*. Lit. She of the Hills, it is she, emphatic, *ndiwo = ndi awo awo*, plural, to agree with *Anapiri*, pluralis excellentiae.

64 *Kuti musali inu*. If that was not you. Note this use of *kuti* with *kuli*, with or without the negative *sa*, meaning, if that—, if that not. This use is quite common and idiomatic (vid. also note on *kuti anatseka* (36), No. iii.). *Kuti lisali kasu lija lidaduka, ndidakagula*, If that hoe had not been broken I should have bought it. I had gone and (*ka*) bought it.

*Chisali chirombo ndakapita*. If it was not for the wild beast I should have gone.

65 *Kuti muli inu*. As above.

66 *Limvekere*. May be heard.

67 *Namanka alikutakasa*. Vid. note on *ndi kulonda* (26), above.

68 *Alikunenera*. To utter incantations. *Kunena*—to speak, *kuneneza*—to slander.

69 *Loka. Dzuwa* understood.

70 *Musaliwona'i*. You must not see.

71 *Dzomba*. Zomba.

72 *Mperewera*. *M* formative, verb *perewera*, to fall short.

73 *Nsitsi wa dzuwa*. Lit. a root of the sun, i.e. a sun-beam. The natives have a quaint idea the sun is kept in its place by its "roots," i.e. rays.

74 *Mwayesa*. Pres. perf. ind., 2nd plural. *Kuyesa*, to try, to attempt; also from first meaning, to measure, but the commonest meaning is as here, where *kuyesa* is used in the sense of to call, to name, to suppose a thing to be, to think.

75 *Mterera*. Derivative, *kuterera*; *m* formative, to slip, lose power; hence, as here, to become as naught.

76 *Kaliswe*. Go and break (*li, dzira*).

77 *Ndidakamudia*. I should have eaten him. The protasis is really understood. If I had done right, I should have eaten him. Lit. of course I had done right, I had gone and eaten him (*vid.* note *akaſa* (1), above).

78 *Kakachepeo*. The first "ka" the diminutive, the second the "ka" of *kunka*.

79 *Wazungulira kuwiri*. A superstition the natives have; they say the *mfiti* (human flesh-eaters) in dancing keep going round one way; should they stop, and begin to go in the other, that the skin of the drum will be rent.

80 *Chienda ndi usiku* . . . A riddle; the answer being, A human flesh-eater, and the poison.

81 *M'pompa*. *M'* = *ndi*.

82 *La uko n'danga*. *Dzuwa* understood. Note how closely allied are the letters *l* and *d*; *n'* = *ndi*, copula simple; *n'dilo* with pronoun.

83 *Iyo iyo*. With the real *mfiti* (*vid.* note on *madzulodzulo* (10), above).

84 *Masese*. Dregs.

85 *Nadzamwa*. And come and drink; *dza*, *vid.* note on *akaſa* (1), above.

86 *Chokachokacho*. In this manner.

87 *Ndiu*. Cymbals.

88 *Ngādzimuka*. *Vid.* note on *adzimra*, above. *Ngādzimuka* = *nga-a-dzi-muka*. Lit. Let them go. *Nga* really appears to be of the nature of an imperative. Lit. Let, they must go, *i.e.* allow that they go. Note how strong the influence of the *dzi* must be, as its presence nullifies the power of the *nga* to change the final *a* into *e*. Note, *angadzimuka* would mean, Lest they go, dependent on some such sentence as, Watch them, lest they go (*vid.* note, *nga*, *Dictionary*, p. 436).

89 *Kwagwa mtengo, sikuzimirai*: *Kumene* perhaps understood before *kwagwa*, *kumene* before *sikuzimirai*. Where a tree has fallen there you cannot hide the fall thereof. The sentence might mean, There has fallen a tree (*ku* indefinite), and the *ku* in *sikuzimirai* really being a continuation of the concord, *kwagwa mtengo* really being the subject of *zimira*.

90 *Bambo wache yemwe*. Whose father. Possessive.

91 *Satenga mzimu*. The crime of being an *mfiti* appears to be the only form of wrong-doing which affects the after spirit life, in so much as the spirit remains an outcast, being hunted from the village.

## No. II. (ZA MALIRO.)

The description here given is of the burial of a man of high standing, such as a village headman (*makosana*), but not *the* chief, who, when he dies, lies cremated (*vid.* No. iii). The ceremony in the case of a man of lesser importance is very similar to this, the only points of difference being, that in the case of a man of small social standing the body is laid in the *nudzi*, or cave, in a lying position, fully dressed, and all his belongings buried with him, and not burned, as in this description.

1 *Akafa*. *Vid.* note on *akafa*<sup>(1)</sup>, No. i.

2 *Watsinzika*. Pres. perf. tense.

3 *Asonkana kunka*. *Vid.* note on *kunyamuka kunka*<sup>(29)</sup>, No. i.

4 *Kusambitsa*. *Kusamba* is to wash, intransitive; *ku-sambitsa*, transitive (cf. *kudzola*, *kudzoza*).

5 *Namuta*. *Kuuta* is to prepare a body for burial. The knees are pressed against the chest, the arms against the sides, bent from the elbow, the palms are laid against the cheeks.

6 *Chitanda*. A corpse. Derivation, *kutanda* (cf. *mtembo*, *kutembeta*). *Chitando* is breadth (of a mat, calico, etc.), also a temporary hut, like *msasa*.

7 *Mwiyen'i wami*. *Chingoni*=*mwanna wanga*.

8 *Chita*. Future tense.

9 *Nsembe*. Flour, after the husk is sifted, used for propitiating the spirits of the dead. Hence, by metonymy, any sacrifice—a fowl, goat, etc.

10 *Pumulo*. From *kupumula*=to rest, a halting-place.

11 *Poti pano*. When about to.

12 *Tapita*. We have passed. Supposed to be the words of the dead to announce his coming to the spirit world.

13 *Litinda*. Grave, as *mandala*.

14 *Pamene akumba*. *Pamene* does not here introduce a subordinate clause of time, as it generally does, but one of reason, and can be well rendered by the Eng., "The reason they," etc.

15 *Zingadzamnyamulire*. *Zi-nga-dza-m-nyamulire*. Lest, *nga*; they, *zi*; come and, *dza*; lift, *nyamul(ire)*; him, *m*; from, *ire*. For note on *dza*, *vid.* *akafa*<sup>(1)</sup>, No. i.; *ire*, (*vid.* note on *adzatilondere*<sup>(8)</sup>, No. i.).

16 *Mudzi*. Lit. the village, the last home and resting-place of the dead. In making a grave, a pit is first dug

to a depth of about six feet, then the earth is dug out from one side, forming a cave, and it is this cavity that is called the *mudzi*. Always in digging this cave, it is so made that the corpse when placed in it will lie face towards the land of the man's birth.

17 *Kudzasuzumira*. To come and (*dza*) peep over the edge.

18 *Ndiwo*. *Ndiwo=ndi-awo*, the vowel in *awo* being elided with the *i* in *ndi* (cf. *ni*, vid. note *nasenzeratu* (31), No. i.).

19 *Adzikulu*. *Vid.* note on *mdzukulu*, *Dictionary*, p. 342.

20 *Adzidzagawira*. Their duty it will be (*dzi*) to come and (*dza*) divide out . . . For *dzi*, *vid.* note on *adzimra* (15), No. i.

21 *Akatenga*. Go and bring.

22 *Nafika, nalowa, nanyamula*. *Vid.* note on *nasenzeratu* (31), No. i.

23 *Nanka alikumtandalitsa*. *Vid.* note on *ndi kulonda* (26), No. i.

24 *Akakala*. Was wont to stay (*vid.* note on *akafa* (1), No. i.).

25 *Ponyamula-n'kupita*. *N'kupita=ndi kupita*, and to go (cf. use of infinitive, noted under note on *ndi kulonda* (26), No. i.).

26 *Kuti ali ndi ana*. If it be that he has children (*vid.* note on *kuti musali inu* (64), No. i.).

27 *Agwiritsa*. *A-a-gwiritsa*, 2nd *a* obj. pro.

28 *Nakaponya*. *Ni-a-ka-ponya*, and they go and throw.

29 *Chimenechi n'chidetsa-mtima*. *N'=ndi*, copula; *chidetsa*, really a noun formed from the causative verb *kudetsa*, and still retaining in the noun the causative meaning of the verb *ehidetsa*, lit. a blackener.

30 *Ayamba kusamba ndi*. *Amene*, who, they who, is understood before *ayamba*, and with regard to this the following rule is to be noted. In Chinyanja, when there is a sentence containing a principal and subordinate relative clause, and when the antecedent of the relative is in apposition to the noun in the principal clause, the relative is usually omitted, e.g. as here. They who begin to bathe are the *adzukulu*. "They" is the antecedent of "who," and is in apposition to *adzukulu*, so in Chinyanja we translate, *Ayamba kusamba ndi adzukulu*. Lit. They begin to bathe are the *adzukulu*. A native, after taking part in a funeral, is unclean, and has to bathe to remove the spirit, *chiwanda* (*vid.* note *ehiwanda* (41), No. i.).

<sup>31</sup> *Ku mtunda, ku madzi.* Up stream, down stream.

<sup>32</sup> *Satsulukutana.* They do not rub each other's backs (as natives always do when washing together).

<sup>33</sup> *Akadiera.* Trans. "Which he was wont to eat from."

<sup>34</sup> *Mankwala.* The leaves of the *chanzi* shrub are used. It has a very bad smell.

<sup>35</sup> *Napukusa.* Vid. *M-pukuso, Cyclo. Dictionary*, p. 383.

<sup>36</sup> *Wafedwa'yo.* The passive of *kufa*, to die, is used, as here, in the sense of to suffer bereavement; *kufeta* is also used in this way.

<sup>37</sup> *Kwayereka.* *Kuyerekā*, to shave a little patch of hair, and some one else to do the rest.

<sup>38</sup> *Asolokazi.* *Msolokazi*, the widow. Derivation *misolo*, an omen (bad). A widow is considered such for some time after her husband's death. She was not supposed to look at a man, or to meet one on the path, but to run away at sight of any one. She must on no account enter the *bwalo*, or quarters of the young unmarried men, where the shields were kept. Note : *Pa bwalo*, the open space in a village where the men sit and talk, and where the various disputes are heard and settled. *M'bwalo*, the young unmarried men's quarters. *Bwalo la akazi*, the women's *bwalo* or open space, where they pound flour, and work.

<sup>39</sup> *Chitangamire.* Some secluded spot in the bush.

<sup>40</sup> *Zitambo zofira.* Originally bands of plaited grass, but now as often as not a piece of twisted calico is used. These bands are worn round the forehead, arms, ankles, and over the shoulders and under the arm-pits. The "red" bands are the insignia of recent bereavement, and are put on as soon as the funeral is over, and all have bathed and shaved. "Red," means that the grass with which they are made is left as it is, not being treated in any way, in contrast with *zitambo za mafuta*, or "oil" bands, which are smeared over and darkened with oil, and are worn at a later stage of the mourning. A woman who is wearing the "fat" bands has the privilege of committing adultery if she wishes (vid. note on *chigango* (33), No. iv.).

<sup>41</sup> *Anyike.* *Kunyika = kubviika.*

<sup>42</sup> *Asanayambe.* Before they have begun (vid. *Manual*, p. 79).

<sup>43</sup> *Ku ula.* *Ula*, here by metonymy, the man who uses the *ula* (lots), but they never say *kwa ula*, but *ku ula*, or *pa ula* (vid. *Za ula*, No. x.).

<sup>44</sup> *Kukaombeza.* Vid. note on *akafa* (1), No. i.

<sup>45</sup> *Ntenya.* Any mishap, such as a war party meeting a

bad omen, and having to return; of beer to be badly made, or the pots to break on the fire. Anything that turns out badly because the time was not auspicious.

46 *Alandula*. Says none of these things will happen; almost the same as *kukana*. It is the opposite of *kubvomera*, to assent. The idiom in Chinyanja with regard to a negative question, to which the reply is negative, is to answer such a question in what appears to us to be the affirmative, but is really not so, e.g. in such a sentence as, *Kodi muntn uja sanafike?* Has that man not arrived yet? the answer is, *Ea*, Yes, meaning, yes, he has *not* arrived.

47 *Anapete*. She of so and so's clan, as *uje*, he or she of such and such a name (*rid.* notes on *Anapiri* (47), No. i.).

48 *Nuswera*. *Vid.* note on *nasenzeratu* (31), No. i.

49 *Angopikabe*. *Vid. Manual*, p. 193.

50 *Amema*. To summon, of a war party, a dance, or a hunt.

51 *Nauziratu*. *Vid. Manual*, p. 195.

52 *Akabrinabrina*. *Vid.* note on *madzulodzulo* (10), No. i.

53 *Pabwera*. There comes.

54 *Akachitire*. *Akachitire* = let him go and . . .

55 *Chisamba m'maso*. The bather of the eyes. Note, the idiom for to bathe the face, to wash the hands, is *kusamba m'maso*, *m'manja*. *Kusamba maso* would mean to bathe the eyes with medicine.

56 *Chanjero*. *Njero*, a razor, as *lumo*.

57 *Adziyerekera*. *Vid.* note on *kwayereka* (37) above, and *adzimra yeka* (15), No. i.

58 *Akameta ndi kubvula*. *Vid.* note on *ndi kulonda* (26), No. i. *Ka* = go and.

59 *Wobweza mzimu*. *Vid.* note on *satenga mzimu* (91), No. i.

60 *Nyumba yanu nai*. There (demonstrative) is your hut. This sentence illustrates a form of sentence that is very common. *Na* is a preposition, probably akin to the conjunction *ni*, which is often used as a preposition, e.g. *Iwe ndi ine*, You and (with) me. It is here used with the relative demonstrative. (Its use with the relative class pronoun and personal pronoun is noted, *vid. Manual*, Lesson xvi., p. 142, e.g. *Bwera nacho chiko'cho*).

But *na* with the relative demonstrative is even more common. A native on handing anything over, or showing anything off, to a companion, always says some sentence which is the equivalent of, "There you have it;" and to

express this *na* is used, coupled with the relative demonstrative, standing for the thing given. That this construction does differ from that of *na* with the relative class pronoun can easily be proved, e.g. (1) *Bwera nacho chiko'-cho* (rel. class pro.); (2) *Chiko chako nacho* (rel. demonstrative). Here, as far as form goes, *cho* might in both cases be said to be the rel. class pro., but that the *cho*, in *Chiko chako nacho*, is the demonstrative, is seen when one takes an example of the personal pronoun class, e.g. (1) *Muntu'yu mubwere naye kuno* (rel. class pro.); (2) *Muntu wanu nayu* (rel. demonstrative). *Na* is coupled with all the relative demonstratives in this way, either the near or the distant demonstrative being used, e.g. *Kasu lanu ndi* or *nalo*, There is your hoe. *M'nyumba namu*, There is your hut, in you go. *Nayo*, as a person says who has been singing a song and wishes some one else to take it up (*nayo*, *nyimbo* understood).

61 *Mudziyang'anira*. You must (*dzi*) look after (*ira*), (vid. notes on *adzimva yeka* (15), and *adziyanganira* (25), No. i.).

62 *Osamati*. Without saying (vid. note on *antu osa-dziwa* (11), No. i.).

63 *Akaenda mukamgwetsa*. Lit. He goes and walks, you go and knock him down, i.e. If he walk you go and knock him down (vid. note on *akafa* (1), No. i.).

64 *Ataona*. When he has seen (vid. note on *atafa* (2), No. i.).

65 *Yewo Pete*. Hail to him of such and such a clan (vid. note on *Anapiri* (47), No. i.).

66 *Chamba . . . cha Chitoto*. *Chamba*, a dance; *Chitoto* (vid. No. xxx., p. 87).

67 *Kudzāuza*. To come and tell them (vid. note *akafa* (1), No. i.).

68 *M'bakale*. *M'ba = n'wa = ndi wa*.

69 *Ndi kugana*. *Kugana*=to look out for another husband.

70 *Chokolo*. A widow who is once more eligible for marriage. *Msolokazi*, a woman who has just lately lost her husband.

71 *Kuka*. Vid. note on *kuka*, *Cyclo. Dictionary*, p. 238. The prep. *ku* cannot be used with this word, *kuka* being of itself somewhat of the nature of a prep. (cf. *kwatu kwao*, etc.). *Mfumu ya kuka*, the name by which a man addresses his father-in-law.

72 *Tidakalira*. We are still mourning (vid. note under *akafa* (1), No. i.).

<sup>73</sup> *Ali.* Perhaps a contraction for *alikuti*, perhaps simply *ati*.

<sup>74</sup> *Nja uje.* *Ndi ya uje.*

<sup>75</sup> *Chipondamtengo.* *Vid.* note *chipondamtengo* (<sup>40</sup>), No. i.

<sup>76</sup> *Nao mankwala.* *Vid.* note above on *nyumba yanu nai* (<sup>60</sup>).

<sup>77</sup> *Udzisamba.* You must bathe.

<sup>78</sup> *Chokachokacho.* Just the same. It is the adj. particle, and *ka*, meaning "only," reduplicated, and the demonstrative *cho*.

<sup>79</sup> *Kumyendo.* A native hut is divided as follows (not really partitioned off, but thought of as), *Tala laling'ono*, *tala latikulu*, *tala* (also *ku myendo*), and *ku mitu*, meaning respectively the left-hand side of the hut as one enters the door, where the cooking is done, the right-hand side, where the inmates sleep, the wall farthest from the door, and the wall on the right-hand next the door, towards which the people who sleep in the hut have their heads, the feet being towards the back of the hut; hence, *ku myendo*, *ku mitu*.

<sup>80</sup> *Mzimu utsatira.* All this is done to appease the spirit of the dead, and prevent him taking revenge on him who is now to take his place. Among the Yaos another man altogether is called in, and he passes the night with the woman, the man who is to marry her paying him.

<sup>81</sup> *Kukwatiwa.* *Kukwata*, to marry, the man's word; *kukwaiwa* or *kwatibwa*, the woman's, really only the active and passive respectively.

<sup>82</sup> *Osachitanso.* Without doing, etc. (*vid.* note on *antu osadziwa* (<sup>11</sup>), No. i.).

### NO. III. (ZA MALIRO A MFUMU YA ANGONI.)

The account here given is of the cremation of Chikusi, a famous Angoni chief. Such funerals were more of military pageants than anything else. All outward signs of grief were rigorously excluded. The widows might not shed a tear openly.

<sup>1</sup> *Ikafa.* *Vid.* note, *akafa* (<sup>1</sup>), No. i. Note, the class pronoun of *mfumu* may either be *i* or *a*. That *i* should be possible is probably due to the Angoni, or Zulu element, among the tribes, as of course to any Zulu the chief is, *yeikuru*, *nkosi*, *ya . . .* etc.

<sup>2</sup> *Atsogola atumiza.* To do a thing first, and something

else after, is expressed by the verb *kutsogola*, to go before.

<sup>3</sup> *Kukauza*. *Vid.* note on *akafa* (1), No. i.

<sup>4</sup> *Tambo lagwa lero*. The words in which the death of a chief is announced. The heavens have fallen to-day.

<sup>5</sup> *Pamene atero*. *Vid.* note on *pamene akumba* (14), No. ii.

<sup>6</sup> *Aopetsa kuti*. *Vid.* note on *apangana kuti* (3), No. i.

<sup>7</sup> *Anganke ndi kuchita*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>8</sup> *Chiponde cha mfumu*. When a chief dies the men of his village make a foray into the surrounding villages, seizing fowls, goats, etc., hence the precaution of first informing the outlying villages (*miraga*), that the people may have time to hide their property.

<sup>9</sup> *Mabwalo mabwalo*. *Vid.* note on *asolokazi* (38), No. ii. Here by metonymy the warriors from the various *mabwalo*, i.e. the fighting strength from each village, a military term.

<sup>10</sup> *Abvalirabvalira*. *Vid.* note on *abvalira* (37), No. i., and *madzulodzulo* (10), No. i.

<sup>11</sup> *Myoni*. *Vid.* note on *myoni* (38), No. i.

<sup>12</sup> *Dzipandya*. As *machowa* (*vid.* note *machowa* (39), No. i.).

<sup>13</sup> *Ngati*. *Vid.* note *ngati* (53), No. i.

<sup>14</sup> *Kwina*. *Kwina*=elsewhere, e.g. *adanka kwina*, here an extension of this meaning. *Kwina ali maliro*, elsewhere there is a funeral (*even*), though, it is a funeral.

<sup>15</sup> *Amkumatitsa*. *Kukumata*, is to fold the arms, with the hands resting on the shoulders. The attitude is one of dejection, *itsa*, causative (*vid. Manual*, p. 175).

<sup>16</sup> *Kupulula*. Here, to bathe over, wipe over.

<sup>17</sup> *Akatenga*. They go and bring, *ka*=go and.

<sup>18</sup> *Mfeni*. As *mtsinge*, a stream.

<sup>19</sup> *Oenda*. Which is flowing.

<sup>20</sup> *Namuta*. *Vid.* note on *namuta* (5), No. ii.

<sup>21</sup> *Samfunditsa ndi ku mutu komwe*. They do not cover the head as well (*ndi*).

<sup>22</sup> *Mseso*. The fat under the skin along the belly of an animal.

<sup>23</sup> *Irikuguba*. *Kuguba* is to make the shield sound by knocking it against the knee and leg.

<sup>24</sup> *Namatsira*. And keep . . . etc.

<sup>25</sup> *Mwana yemwe mfumu*. The law of succession among the Angoni is, that the eldest son of the chief, by his first wife (should she have been secured by purchase), shall

succeed the father. Should he have only female issue, a daughter will succeed, should the chief have no brother. Should he, however, have a brother, he will succeed, but will share some authority with the daughter of the late chief. Among the Achawa the rule is that the sister's son will succeed.

26 *Irikusupa*. To march in close order with the shields held over the head (cf. the *testudo* of the Romans).

27 *Mabwalo mabwalo*. *Vid.* note above *mabwalo mabwalo* (<sup>9</sup>).

28 *Akafika noye*. When they come with him (*vid.* note on *nyumba yanu nai* (<sup>60</sup>), No. ii.).

29 *Apeka moto*. When fire has to be used in any social or religious ceremony, the means employed to make it is always that of wood friction. The extinguishing and rekindling of a fire is an important ceremony in connection with many functions (*vid.* under accounts of *Za Chikuta v.*, *Za Masasa vi.*). Fire is sometimes used as a means of purification for a moral offence, e.g. *Muntu atanka ku ulendo, atasia mkazi wache alim'mimba, kapena mwanna'yo akalakwa, pobwera, akamra ku mudzi kuti kudaoneka mwana, auza antu kuti, "Ine, ndikafeza atazimitsa moto."* *Mwanna akabwera adzangofikira kukagona ni mkazache, m'mawa mwache, apala wina moto, akoleza m'nyumba'mo.* And again: *Muntu akafetsa mwana wache pobwera ku mudzi, ataika maliro, mwini wache wa mwana awerama pa koma, adzukulu natenga chiko cha madzi, nagwira dzanja la manja, dzanjo la manzere agwira moto, nazimitsa moto, pa mutu pache pa mkazi.*

The way they make fire is as follows—A notch is made in the side of a piece of dry wood, sometimes bamboo, and a stick is placed in this groove. This stick is held between the palms of the hands and rapidly revolved, the motion being a downward one. Each time the hands reach the bottom of the stick they are run up to the top again, and so on. The friction gradually powders down the wood, and this powder soon falls as red hot charcoal. Some dry grass is held in it, and quickly blown into flame. Natives on a journey, when they come to a place they wish to halt at, but find the fire will not "fall" (really owing to damp wood, or the wrong kind of stick being used), consider this an omen, and move on to some other camping ground.

30 *Ndawa iseye . . . ndota*. Chingoni, the Chinyanja is, *Mirandu* (meaning the death of the chief) *imenei, wazimva zimenezi mkazi wa ndota (nkalamba)*.

31 *Chayani*. *Kuchaya=kumenya.*

<sup>32</sup> *Afo*. The Angoni appellation for any one not an Angoni, also *Nsutu*, *Asutu*.

<sup>33</sup> *Humba'yo*. *Humba* was a famous doctor, who used to accompany the Angoni on their war expeditions. He was supposed to have an antidote for the Chipeta arrow poison. *Humba'yo* = that *Humba*.

<sup>34</sup> *Akagwira*. *Vid.* note on *akafa* (<sup>1</sup>), No. i. Trans. "was wont to."

<sup>35</sup> *Ukapserera ndi kusanduka*. *Vid.* note on *ndi kulonda* (<sup>26</sup>), No. i.

<sup>36</sup> *Kuti anatseka*. Cf. use of *kuti* with *kuli* (*vid.* note on *kuti musali inu* (<sup>64</sup>), No. i.).

<sup>37</sup> *Mawi*. A river near Dedza, where Chikusi was cremated. The Angoni, when crossing, even now, will wade boldly in, taking off no part of their dress, and will salute the stream with the "*Baiete*," the deep-throated manly salutation of their Zulu forefathers, accorded only to royalty.

<sup>38</sup> *Nachinjizira*. *Kuchinjizira*, *kuchinjiriza*, *kuchinjikira*, *kuchinjikiza*, all forms of the same word. Syllables are often interchangeable in Chinyanja words, the meaning not being altered (this word is not to be confused with *kuchindikira*, to be thick). (For various meanings of *kuchinjizira*, *vid.* *Cyclo. Dictionary*, note, under *kuchinjika*, p. 81.) Here the word means, to catch, to receive in, and is only an extension of the meaning, to interpose, to ward off, etc.

<sup>39</sup> *Kunka ku mudzi*. *Vid.* note on *kunyamuka kunka* (<sup>29</sup>), No. i.

<sup>40</sup> *Adakagubale*. Are still sounding their shields (*vid.* note on *akafa* (<sup>1</sup>), No. i.).

<sup>41</sup> *Makosana*. Headmen. Derivation, *nkosi*.

<sup>42</sup> *Asolokazi . . . zitambo zofira*. *Vid.* notes on *Asolokazi* (<sup>38</sup>), and *zitambo* (<sup>40</sup>), No. ii.

<sup>43</sup> *Aswera*. *Kuswera* = *kutsotsa*, to let elapse.

<sup>44</sup> *Muycvena*. Do you hear? also *mugeswaua na?* interrogative.

<sup>45</sup> *Pete*. *Vid.* note on *anapete* (<sup>1</sup>) (really should be spelled, *anaPete*), No. i.).

<sup>46</sup> *Zimvekere*. May be heard.

<sup>47</sup> *Chosakulukika*. Not forgiveable (*vid. Manual*, p. 174).

#### No. IV. (ZA UNAMWALI.)

*Unamwali* is the ceremony in connection with the coming to maturity of a girl. *Chinamwali* is the name of a dance,

not necessarily connected with the above, as often as not being danced at a funeral.

<sup>1</sup> *Buta akakula, akakala.* Trans. "Should a young maiden find she has become a woman, she goes and," etc. Here we have an excellent example of the use of *ka* (*vid.* note on *akafa* (1), No. i.). In *akakula* the *ka* is used figuratively (thus expressing the protasis, or antecedent clause of a conditional proposition), in *akakala* it is used literally. A girl *goes and* (figurative use of *ka*) grows up, she *goes and stands* (literal use of *ka*).

<sup>2</sup> *Kale.* Adv. from *kukala*.

<sup>3</sup> *Akakala . . . akaiza.* *Vid.* note above, *akakula akakala* (1).

<sup>4</sup> *Osapendulizai.* Without returning any answer (*vid.* note on *antu osadziwa* (11), No. i.).

<sup>5</sup> *Kunka naye ku madzi.* *Vid.* note on *kunyamuka kunka* (29), No. i.

<sup>6</sup> *Kukamsambitsa.* To go and bathe her (*vid.* note on *akafa* (1), No. i.).

<sup>7</sup> *Pobwera naye.* On returning with her.

<sup>8</sup> *Ku.* From *Kubwera ku*, to return from; *kubwerera ku*, to return to.

<sup>9</sup> *Mbuya.* As *gogo*, the head old woman of the village, who lives in the hut known as the "*kuka*" (*vid.* note on *kuka* (71), No. ii.). *Kuka*, in one of its meanings, corresponds to *m'bwalo* (*vid.* note on *asolokazi* (28), No. ii.), being the hut in which the young unmarried girls sleep. The gourd-cups used in the propitiation of the most important spirits are kept in the *kuka*. *Kuka* also means the hut of any married person, hence *mfumu ya kuka*, the name by which a man addresses his father-in-law.

<sup>10</sup> *Wakwa Kwoni.* A clan name (*vid.* note on *Anapiri* (47), No. i.).

<sup>11</sup> *Mfunda.* Clan; also *pfuko*, perhaps sack (?) (cf. from the same flour), *chiwongo*. For notes on these clan names, *vid.* *Anapiri* (47), No. i.

<sup>12</sup> *Iri yonse.* Any (*vid.* *Manual*, p. 103).

<sup>13</sup> *M'ndiwo zache satira mchere.* "In her relish they do not put salt." Some superstition exists with regard to the use of salt. A woman during her monthly sickness must on no account put salt into any food she is cooking, lest she give her husband or children a disease called *tsempo* (*chitsoko soko*), but calls a child to put it in, or, as the song goes, "*Natira mchere ni bondo chifukwa n'kupanda mwana*," and pours in the salt by placing it on her knee, because there is no child handy. Should a party of

villagers have gone to make salt, all sexual intercourse is forbidden among the people of the village, until the people who have gone to make the salt (from grass) return. When they do come back, they must make their entry into the village at night, and no one must see them. Then one of the elders of the village sleeps with his wife. She then cooks some relish, into which she puts some of the salt. This relish is handed round to the people who went to make the salt, who rub it on their feet and under their armpits.

<sup>14</sup> *Adiera*. She eats from (*vid.* note on *adzatilondere* (8), No. i.).

<sup>15</sup> *Tsimba*. *Vid.* *Cyclo. Dictionary*, note on *Tsimba*, p. 627.

<sup>16</sup> *Kusanache*. Before dawn (*vid. Manual*, p. 79).

<sup>17</sup> *Ilawira ndi kuomba*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>18</sup> *Ntungululu*. A shrill noise, made by women by a rapid movement of the tongue. The *nkulungwani* is somewhat similar, and is made with the tongue and the thumb hit against the cheek. Both are sounds of joy.

<sup>19</sup> *Kunka naye*. *Vid.* note on *kunyanuka* (29), *kunka*, No. i.

<sup>20</sup> *Kuti anali*. *Vid.* note on *kuti musali inu* (64), No. i.

<sup>21</sup> *Dzimva*. You must listen (*vid.* note *adzimra yeka* (15), No. i.).

<sup>22</sup> *Amfotokoza*. Much good advice is given (as to the proper respect due to the old, and to her parents and superiors), also much silly, and obscene.

<sup>23</sup> *Manya mai manya*. This song is sung by these, now old, women, who were captured as girls by the Angoni and carried off from their homes. *M'Chingoni* means among Angoni things, surroundings, etc. (*vid. Manual*, p. 97). The majority of the songs sung at this, and many other ceremonies, are unfit for publication, and perhaps have some connection with a form of Phallic worship.

<sup>24</sup> *Ndi kudzoza*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>25</sup> *Natenga mchere*. *Vid.* note above, *m'ndiwo zache satsira mchere* (13).

<sup>26</sup> *Nanka alikupatsa*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>27</sup> *Kwina alipo*. *Vid.* note on *kwina* (14), No. iii.

<sup>28</sup> *Nakamturutsira*. And go and (*ka*) get out for (*ira*) him.

<sup>29</sup> *Atsogole*. *Vid.* note on *atsogola atumiza* (2), No. iii. *Atsogole wapaka*, that he must first have smeared.

<sup>30</sup> *Kweye ku ula.* *Vid.* account *Za Ula*, No. x., and note on *ku ula* (<sup>43</sup>), No. ii.

<sup>31</sup> *Poti amuke.* When he would be off.

<sup>32</sup> *Adzata.* He comes and finishes, etc. The ceremony must be completed at any cost, lest sickness and perhaps death ensue to all most closely connected with the proceedings.

<sup>33</sup> *Chigango.* It is hardly correct to call this adultery, as the practice is legal and not in violation of any native law, and is done openly.

<sup>34</sup> *Kuka.* *Vid.* note *kuka* (<sup>71</sup>), No. ii., and *mbuya* (<sup>9</sup>), No. iv.

#### No. V. (ZA CHIKUTA.)

<sup>1</sup> *Akatenga . . . zikauza..* *Vid.* note on *butu akakula akakala* (<sup>1</sup>), No. iv.

<sup>2</sup> *Kuti*, “*T'sopano . . . matala.*” *Vid.* note on *apanganana kuti* (<sup>3</sup>), No. i. *Matala* (*vid.* note on *ku myendo* (<sup>79</sup>), No. ii.). *Kukwata matala* = to have more than one wife. *Kulekana matala* = to leave off cohabiting with a wife, during certain ceremonies. *Kulumpa tala*, used to denote a woman’s monthly sickness; also *kugwa tala*. *Kukwata matala*; also *kukwata chiwiri* (*vid.* note on *Chalakwa* (<sup>19</sup>) *chiwiri inde*, No. xxvi.).

<sup>3</sup> *Kulowa m’chikuta.* *Chikuta* is not, nor has it any connection with, the hut the woman is confined in. *Mkazi walowa m’chikuta*, means, the woman has “entered” that bodily state or condition known as “*chikuta*.” This condition is said to begin the time the husband leaves the hut, and the old women midwives take possession until the day the umbilical cord breaks, when the woman is said *kuturuka m’chikuta*.

<sup>4</sup> *Akauza.* Goes and (*ka*) tells (*vid.* note on *akafa* (<sup>1</sup>), No. i.).

<sup>5</sup> *Ziwiri.* Adj., qualifying *mcembere*. Adjectives in Chinyanja generally follow the noun they qualify (descriptive adjs. always), but sometimes possessive adjs. precede the noun, the meaning being slightly different, e.g.

(a) *Patseni nsengwa yanga.*

(b) *Patseni yanga nsengwa.*

(a) means, Give me my basket (that you have there);

(b) Give me *my* basket (from among a number of baskets). I do not want any one else’s basket, but my own. In other words, it emphasizes the adjective.

<sup>6</sup> *Ziwia.* Cooking and household utensils.

<sup>7</sup> *Mwanawe.* *Mwana iwe*, a common mode of address among women (cf., *antuni*, *antu inu*).

<sup>8</sup> *Nena ungafe.* Speak, lest you die. Most natives have this superstition. Among the Angoni the crossing of water in a canoe is the occasion for general confession of unfaithfulness.

<sup>9</sup> *Kuti adamgwira.* Vid. note on *kuti musali inu* (<sup>64</sup>), No. ii.

<sup>10</sup> *Akaona moyo.* *Kuona moyo* is the phrase for "to be safely delivered." *Kugwira moyo* is to speak one's case at a trial. *Kuutsa moyo*, to sigh (vid. *Cyclo. Dictionary, moyo*, p. 370).

<sup>11</sup> *Amsambitsa.* Vid. note on *kusambitsa* (<sup>4</sup>), No. ii.

<sup>12</sup> *Kukauza.* Vid. note on *akafa* (<sup>1</sup>), No. i.

<sup>13</sup> *Napeka moto.* Vid. note *apeka moto* (<sup>29</sup>), No. iii.

<sup>14</sup> *Nikoleza.* Vid. note on *nasenzeratu* (<sup>31</sup>), No. i.

<sup>15</sup> *Mpaka kufikira.* Until. One is inclined to think that the *ka* may be again the *ka* of *kunka*, and *mpaka kufikira* may be *ndi-paka-kufikira*, i.e., it is to go and reach to, i.e. until (cf. uses of *ka* as noted under *akafa* (<sup>1</sup>), No. i.).

<sup>16</sup> *Aturuka m'chikuta.* Vid. note above, *kulowa m'chikuta* (<sup>3</sup>).

<sup>17</sup> *Adzimpendeketsa.* They must, etc. (vid. note on *adzimra yeka* (<sup>15</sup>), No. i.).

<sup>18</sup> *Adzasanduka chimbura.* *Chimbura*; also *gojo*, an impotent man. The natives have all sorts of superstitions with regard to a man who cannot beget children. Should the umbilical cord fall on the pubes, should a child eat eggs, should a person get wounded with a porcupine quill, or should a rabbit knock up against the leg in the bush, a man becomes a *eunueh*, they say.

<sup>19</sup> *Liwombo.* The fontanel.

<sup>20</sup> *Wa kwa Maseko.* The clan name of the Dedza Angoni chiefs (vid. notes on *Anapiri* (<sup>47</sup>), No. i.).

<sup>21</sup> *Amsia ndi pa nkongo.* They leave some (hair) on the back of the head as well (cf. *samfunditsa ndi ku mutu komwe* (<sup>21</sup>), No. iii.).

<sup>22</sup> *Mdzukulu wanga'yo.* That little grandchild of mine.

<sup>23</sup> *Mpaka kufikira.* Vid. note above on *mpaka kufikira* (<sup>15</sup>).

<sup>24</sup> *Ndi kuchula.* Vid. note on *ndi kulonda* (<sup>26</sup>), No. i.

<sup>25</sup> *Pamene ameta ata.* *Ameta* and *ata* are not present, but present perfect tense (vid. *Manual*, p. 57). Note the idiom, *pamene ameta ata*. Lit. when they have shaved, they have finished. This could also quite correctly be *pamene ata kumeta*, as is the English construction.

<sup>26</sup> *Akhala.* *Kukhala*, *k* aspirated, to rub.

<sup>27</sup> *Ndipo kupaka.* Vid. note on *ndi kulonda* (<sup>26</sup>), No. i.

28 *Pamene apaka*. The reason they rub (*vid.* note on *pamene akumba* (14), No. ii.).

29 *Atakwima*. *Vid.* note on *atafa* (2), No. i.

30 *Kufukiza*. To steam. Steaming is a common form of treatment for certain diseases.

31 *Mayani*. Leaves.

32 *Ntalo*. A pot.

33 *Nsangalabwe*. Pebbles.

34 *Natsotsoloza*. To drop something red hot or burning into water. A beautiful example of an onomatopoetic word. This method of heating water is undoubtedly a survival; it points back to the time when hot stones were employed for boiling purposes. There are several ceremonies in which this custom survives, *i.e.* (1) In steaming a child (as here). (2) In preparing the *mwabvi* poison. (3) In heating beer.

35 *Mthunzi*. *Mthunzi*, *t* aspirated, steam; *mtunzi*, un-aspirated *t*, shade (cf. *kukala*=to sit, to be; *kukhala*=to rub; *mphini*, a tattoo mark; *mpini*, a handle (hoe, axe); *kuponya*, to throw; *kuphonya*, to miss.)

36 *Pamene atero*. *Vid.* note above, *pamene apaka*.

37 *Tsemipo ndi mauka*. *Tsenipo*, verb, *kutsempa* (*vid.* note on *m'ndiwo zache satsira mchere* (13), No. iv.). *Tsemipo* is also supposed to be caused by a woman who has her monthly sickness turning her back to a man. *Mauka* is an infants' complaint, supposed to be caused by the infant taking hold of the breasts of a girl who has not yet come to puberty.

38 *Natenta zintu zomwe zidatsala*. Everything that was left in the hut is supposed to be unclean, and has to be burned, as is also the case in the *unamwali* ceremony, and after a funeral.

39 *Moto afumulira pa mtunda*. The fire they heap up on the floor level. For various meanings of *kufumula* (*vid.* *Cyclo. Dictionary*, p. 165). *Mtunda* is rising ground, here used of the floor level as opposed to the little hollow where the fire is kindled in the middle of the floor.

40 *Azima moto*. *Vid.* note on *apeka moto* (29), No. iii.

41 *Naimirira*. *Kuima*, to stand, that is, to stop walking, to stand still; *kuimirira*, to stand up, as opposed to sitting.

42 *Chingalo*. A disease of the legs.

43 *Nsapo*. After-birth.

44 *Bambo*. *Vid.* note on *bambo* (62), No. i.

45 *Nakoka chira*. *Kukoka*, to make a present.

46 *Akungiratu*. *Vid.* *Manual*, p. 195, for *tu*.

47 *Nakulunga kulunga*. *Vid.* note on *madzulo dzulo* (10), No. i.

<sup>48</sup> *Mkazi napikiratu ndiwo.* *Vid.* note on *m'ndiwo zache satsira mchere* (<sup>13</sup>), No. iv.

No. VI. (ZA MASASA.)

<sup>1</sup> *Masasa.* Sing., *msasa*, a hastily-built hut, meant for temporary use only (cf. *chitando*). Such huts are run up at the site of the new village for those engaged in the work to shelter in, and hence by metonymy *msasa* comes to mean the new village itself, as opposed to the *bwinja*, or *dzinja*, the old village.

<sup>2</sup> *Auziratu amnyamata.* He tells his young men beforehand.

<sup>3</sup> *Afuniretu . . . adzingounjika.* They must (expressed by the subjunctive) get in readiness; they must (expressed by *dzi*) pile up, etc. (*vid.* note on *adzimra yeka* (<sup>15</sup>), No. i.).

<sup>4</sup> *Kunka, alikuyang'ana.* To go and look (*vid.* notes on *kunyamuka kunka* (<sup>29</sup>), and *ndi kulonda* (<sup>26</sup>), No. i.).

<sup>5</sup> *Akaona.* *Vid.* note on *akafa* (<sup>1</sup>), No. i.

<sup>6</sup> *Madzulo ache.* Cf. *M'mawa mwache*. Lit., its evening its morning, *i.e.* the evening or morning of the day spoken of, whether to-day, or to-morrow, or the day after to-morrow, e.g. *Ndibwera madzulo ache*, where no other day is specially referred to, means, I shall come *this* evening, and so *m'mawa mwache* means, *to-morrow* morning, as this morning is already gone; but *ndibwera mawa, madzulo ache* (*ache=a mawa*) and *ndibwera mkucha m'mawa mwache* (*mwache=mwa mkucha*).

<sup>7</sup> *Musasimbwa.* Here the reference is to sexual intercourse. *Kusimbwa* is commonly used in this sense euphemistically.

<sup>8</sup> *Ndikakoleze.* *Vid.* note on *tiombeze* (<sup>4</sup>), No. i.

<sup>9</sup> *Pandikhola.* *Kukhola* (*k* aspirated), to be satiated; when unaspirated, *kukola* means to catch. The metaphor is one taken from the eating of food (cf. Tommy Atkins "fed up").

<sup>10</sup> *Kutacha.* *Vid.* note on *atafa* (<sup>2</sup>), No. i.

<sup>11</sup> *Ndiye kunka.* *Vid.* note on *ndi kulonda* (<sup>26</sup>), No. i.

<sup>12</sup> *Dzikosi.* As *chizunguzi*. Grass tied in a knot and some medicine rubbed on.

<sup>13</sup> *Napeka moto.* *Vid.* note on *apeka moto* (<sup>29</sup>), No. iii.

<sup>14</sup> *Nyumba ya kuka.* *Vid.* note, *kuka* (<sup>71</sup>), No. ii., and *mbuya* (<sup>9</sup>), No. iv.

<sup>15</sup> *Pamene atsirika.* *Vid.* note on *pamene akumba* (<sup>14</sup>), No. ii.

<sup>16</sup> *Mulumuzana.* Village elders.

17 *Ungamadzabvulungane.* *U*, rep. pro. of *utsi*; *nga*, lest; *ma*, always; *dza*, will come and; *bvulungane* (subj. after *nga*), hang about; *ku bvulungana* as *kupolongana*.

18 *Adzingobwera.* *Vid.* note on *adzimva yeka*, No. i.

19 *Kudzapika.* To come and cook (*Vid.* note on *akafa* (1), No. i.).

20 *Ndota.* Also *ndoda*, masculine equivalent of *mchembere*. Derivation, *kulota*.

21 *Nakatenga mizimu.* And go and bring the spirits (*vid.* note on *akafa* (1), No. i.).

These natives may be said to follow a somewhat low form of *manes* worship, or rather propitiation. Each family has its own spirit or spirits to whom they resort on various occasions, such as on the eve of departure on a journey, when a member of the family falls sick, when troubled with bad dreams, etc. This spirit has its abode in the hut where the family live. It is some relation of the family, and it concerns itself only with the affairs of the members of its own household, with whom it lived when on earth. In matters affecting a somewhat wider circle, the spirit to be propitiated is that of some dead headman or former head of the *kuka* hut (such spirits are kept in the *kuka* hut, in gourd-cups, covered over with an *nsengwa* basket). Again, in matters of national importance, the spirit of the chief is the one to which offerings are made, and this is, in almost every case, the highest court of appeal. These various household gods or spirits are only respected and feared in virtue of their supposed powers for doing evil. They are never asked to promote virtue, and are not supposed to concern themselves in any way with the moral welfare of the people. The idea of a moral retribution is unknown. Sin and vice may bring punishment and even death in this life, but as far as the future spirit life is concerned, matter not at all. The only exception to this is in the case of a man who has died from drinking the *mwabvi* poison on a charge of being an eater of human flesh, *mfiti*. His spirit is driven from his hut, out of the village, and cast out where cross paths meet. Among these natives the cause of death is seldom recognized, but is considered to have been brought about by some evil-disposed spirit. For example, a man, while crossing a river, is seized by a crocodile; the crocodile is only looked upon as the instrument employed by the spirit which had determined on the man's death, the defunct being supposed to have offended the spirit by some act of omission or commission on his part; and his relations will immediately go to the *ula* man, who

will tell them, after consulting the lots, that it was such and such a spirit, and this spirit they will immediately propitiate, lest it do more harm. The natives in some curious way associate the soul or spirit with the shadow; a corpse, they say, casts no shadow, for the soul has left it. Most natives believe they are reincarnated, but the animal, plant, or inanimate object whose form they take after death is quite apart from the *mzimu*, and the object which a native supposes his relations to have become does not concern him much except that he will not eat or destroy it (*vid. notes on Anapiri* (47), No. i.). These *lares et penates* of the natives are not gods exactly: their power is purely over temporal matters, and they are not often credited with having power over the forces of nature, and in this respect the natives are really monotheists, rather than polytheists. They have a riddle, *Antu tonse mfumu njimodzi*, i.e. All of us have one chief (Lit. all we people there is one chief). And the answer is, *Chiuta*. Accounts of missionaries, on matters dealing with the natives' past ideas on religion, one is often inclined to treat as not entirely unprejudiced; and is apt to consider such names as *Chiuta*, *Mpambe*, *Leza*, as different names standing for some of Nature's more striking phenomena. But most careful research among natives wholly untouched by any civilizing influence prove that this is not the case. These natives believe in one all-powerful Being who has his abode in, or above the sky. He is the creator of all things, and rules the great forces of Nature—rain, thunder and lightning, earthquakes, winds. He has many names, *Chiuta* or *Chauta*, *Mpambe*, *Leza*, *Chanjiri*, but all these names refer to one Power. He is not a spirit (*mzimu*), for *mzimu* is the soul of a person who once lived on earth. He is rather a supreme power having in him the nature of a soul of the universe, but here the resemblance to the Creator of the civilized peoples of the earth ends, for this supreme Being takes no concern whatever in the affairs of mankind, as the spirits do. He is totally indifferent to good or evil, nor is he even appealed to in temporal matters as are the spirits of ancestors, except only in cases of drought. Thus the moral element is again wanting, some trace of which is necessary before one can truly call any system or form of faith a religion.

<sup>22</sup> *Litinda*. As *manda*, a grave.

<sup>23</sup> *M'dende*. *Dende*, *madende*, a gourd-pot.

<sup>24</sup> *Limodzi*. As *pamodzi*; probably an adjective qualifying some word of the *li* class, now dropped.

25 *Kuka*. Note the absence of the prep. (*vid.* note, *kuka* (71), No. ii., and *mbuya* (9), No. iv.).

26 *Kukusula*. To propitiate, to offer up prayer.

27 *Nao moa*. *Vid.* note on *nyumba yanu nai* (60), No. ii.

28 *Mudzi wanu nao*. *Vid.* above.

29 *Akoka mbuzi*. Makes a present of (*kukoka*).

30 *Nayi*. *Nayi* or *nai* (*vid.* note above, *nao moa*).

31 *Mudzimwerera moa*. *Kumwerera*, to drink with, to wash down; *dzi*, must (*vid.* note on *adzimva yeka* (15), No. i.).

32 *Ndi kuti*. That is to say.

33 *Walola*. Pres. perf. tense.

34 *Ikaleka*. If it does not; also expressed by *kupanda*, *ikapanda*.

35 *Chiwindi*. The liver.

36 *Kudulira*. To cut off for (*vid.* note on *adziyang'-anira anzao* (25), No. i.).

37 *M'mawa mwaehē*. *Vid.* note above on *madzulo a-ehe* (6).

38 *Natenga ndiwo kukapatsa mfumu*. *Vid.* note on *m'ndiwo satira mchere* (13), No. iv.

39 *Chamba*. A dance, as *gule*.

40 *Pafumbire*. Here, to trample down the ground by the action of many feet.

41 *Pakadzafa muntu*. *Vid.* note on *akafa* (1), No. i.

42 *Adzifa*. Who have to die.

43 *Adziwataya*. *Adziwataya*=*adziyataya*, *a*=them, obj. pro.

## No. VII. (ZA ULOKAZI.)

*Ulokazi*. Marriage by purchase. Derivation, *kulowola*, it is the man's word; the woman's is *kudira*. *Mlokazi* is the woman who is purchased, *malowolo* is the price paid. A girl so obtained goes to live at her husband's village (*vid.* also *Za Ukwati*, No. viii., and *Za Maliro*, No. ii., ¶ vi.).

1 *Akakala*. *Vid.* note on *akafa* (1), No. i.

2 *Apangana . . . kuti*. *Vid.* note on *Apangana kuti* (3), No. i.

3 *Iwe ndiwe bwenzi langa*. You are my friend (*vid.* note on *nd'iwe* (60), No. i.).

4 *Ukwate*. You must marry, subjunctive (*vid.* *Manual*, p. 147). *Ukwate* could also be expressed by using *dzi*, *udzikwata* (*vid.* note *adzimva yeka* (15), No. i.).

5 *Bambo*. *Vid.* note on *bambo* (62), No. i.

<sup>6</sup> *Nakaitana*. And goes and calls (*vid.* note on *akafa* (1), No. i.).

<sup>7</sup> *Ya yeka*. Not "his," which would be "*yache*"; but, "by himself."

<sup>8</sup> *Mudzikamtsirira moa*. *Mu*=you; *dzi*=shall or must; *ka*=go and; *m*=him; *tsirira*=pour out for; *ira* (*vid.* notes on *adzimva yeka* (15), No. i., and *Adzatilondere* (8), No. i.).

<sup>9</sup> *Nsarу yakuti*. Such and such a kind of calico. This use of *kuti*, to say, appears to be only an extension of the use of this verbal suffix, seen in such phrases as *tati chete*, *chapewa changa*, *changoti pyu*, and the meaning of such and such is given by the omission of the descriptive adjective.

<sup>10</sup> *Kadire*. Go and present yourself?

<sup>11</sup> *Atsikani*. Young girls.

<sup>12</sup> *Ndiyapeya*. *Ndiyapeya*, *ndiri nawe*; these words are used by a person who finds anything by chance, and by the companion he has with him. *Ndiyapeya*=*ndatola*. Lit. I have picked up (something), and the other says, I'm with you, *i.e.* I go shares. Just as in some parts of Scotland the little children say, "Halvers." Also in hunting, when one wounds an animal and another kills it outright. *Ndiri nawe*, also *ndine msomole*.

<sup>13</sup> *Kwadza mitimba*. *Kwadza*, there have come, *mitimba*=girls.

<sup>14</sup> *Takafunsani*. Go and ask.

<sup>15</sup> *Adzera*. *Adzera*, perf. tense, "what they have come for," (*era*), applied form of the verb.

<sup>16</sup> *Iye iye'o*. *Vid.* note on *madzulo dzulo* (10), No. i.

<sup>17</sup> *M'mawa mwache*. *Vid.* note on *madzulo ache* (6), No. vi.

<sup>18</sup> *Nāpikira*. *Nāpikira*=*ni-a-a-pikira*, first *a* rep. pro., they; second *a*, obj. pro., them; *ira*, for.

<sup>19</sup> *Ntakula*. Maize boiled whole; also *dzikowe*.

<sup>20</sup> *Alikufa ni njala*. Just used as we say in English, "I am dying of hunger."

<sup>21</sup> *Kunka naye*. To go with her (*vid.* note on *kunya-muka kunka* (29), No. i.).

<sup>22</sup> *Mapeto*. Outskirts, as *nkutu*.

<sup>23</sup> *Akoka mbuzi*. *Kukoka*, to make a present of.

<sup>24</sup> *Akale*. Must be.

<sup>25</sup> *Ayeni*. *Mwiyeni*=*Mnyamata*.

<sup>26</sup> *Nasuzumira*. *Kusuzumira*=to peep out.

<sup>27</sup> *Mwakuti*. Such and such a number; *zakuti* would mean such and such a kind (*vid.* note above on *nsaru ya kuti* (9)).

- 28 *Nāpikira nsima*. *Vid.* note above on *nāpikira* (18).
- 29 *Nābaisa*. *Kubaia*=to stab; *kubaisa*, to stab for.
- 30 *Mudzionera ife*. You must, or will, see from us; as we say, you will hear from us.
- 31 *Kuti . . . chinali*. *Vid.* note on *kuti musali inu* (64), No. i.
- 32 *Chosanyika*. *Kunyika*, as *kubviika*.
- 33 *Losuza*. As *kukunta*, to strain beer.
- 34 *Kudzamwa*. To come and drink (*vid.* note on *akafa* (1), No. i.).
- 35 *Awiri ni mkazache*. Two with his wife, *i.e.* two counting his wife.
- 36 *Gogo wache*. Her grandmother.
- 37 *Chipumu*. Shaving the hair all round the head, leaving only a circular patch on the crown.
- 38 *Miseso*. *Vid.* note *mseso* (22), No. iii.
- 39 *Akammangirira akata*. *Vid.* note on *pamene amcta ata* (25), No. v.
- 40 *Nayo mai wanu*. *Vid.* note on *nyumba yanu nai* (60), No. ii.
- 41 *Tanipatsa*. We have given you (*ni*).
- 42 *Litsipa*. Headache.
- 43 *Akakachita tsempo*. *Vid.* notes on *akafa* (1), No. i., and *tsempo ndi mauka* (37), No. v., and *m'ndiwo zache satira mchere* (13), No. iv.
- 44 *Kuti ziripo*. *Ng'ombe*, or *mbuzi*, understood. These old women examine the girl to see if she is a virgin; if they think she is, they shout, "They are there, they are there," *i.e.* the cattle, or goats that have been given to the girl's father are now his, but should they not be satisfied with the girl's condition, they say, "They are finished," which means, some, or all the cattle or goats given for the girl will have to be returned, and she will go back to her own village.
- 45 *Nkulungwani*. *Vid.* note *ntungululu* (18), No. iv.
- 46 *Chitangamire*. A secluded spot in the bush.
- 47 *Nsindo*. A dance, old women only take part in it.
- 48 *Akakaye*. To *kaya*, to dance, with a spear in the hand. *Chingoni* pronounced with a click.
- 49 *Nkwindi*. A covering for nakedness, made of beads.

### No. VIII. (ZA UKWATI.)

*Ukwati*, marriage, *kukwata* to marry, the man's word; *kukwatibwa* or *kukwatiwa* is the woman's, really active and passive. There are two ways of getting a wife—one

by purchase (vid. *Za Ulokazi*, No. vii.), the other by the man leaving his own village and going to live in the village where the woman resides. This latter form of marriage is often known as *kuchita chikamwini*, i.e., to play the part of the son-in-law. Polygamy is almost universal. The woman a man first marries is looked upon as his head wife. A man's first male child by his first wife will succeed him (chief). Each wife has a separate hut. A man may not marry a woman who bears his own clan name (*Vid.* note on *Anapiri* (47), No. i.). Cousins may marry only if one be descended from the male and the other from the female line, or both from the female line provided the father of each has a different clan name. For example, a man of the clan zebra has a son and a daughter, who are thus each of the clan zebra. When they marry, they must each marry some one of a clan other than zebra. The girl, say, marries a man of the clan eland, and the man, say, a woman of the clan elephant; their children are respectively of the clan eland and zebra, and hence may marry, though in reality first cousins. This relationship is called *chisiwani*, and the curious sight is seen of a man who would not on any account marry a woman who bears his own clan name, though she might be of another race, and live in some country distant far from his own, who would yet have no scruples about taking his first cousin for a wife. In the former case the relation of the man to the woman is *chibale*, that is, they are as brother and sister. Should cousins be descended both from the female line they may marry, provided their mothers did not both marry a man of the same clan name. In the case of cousins descended both from the male line they cannot under any circumstances marry, as they must of necessity have the same clan name from their father. (Among tribes who take the clan name of the mother these conditions are exactly reversed.)

<sup>1</sup> *Akakondana*. *Vid.* note on *akafa* (1), No. i.

<sup>2</sup> *Adzingopatsana*. They will just give each other; for *dzi*, *vid.* note on *adzimva yeka* (15), No. i.

<sup>3</sup> *Akakalitsa*. Trans. "When they have gone on thus for a long time, for some time" (*vid. Manual*, p. 181, intensive form of verb, ¶ 3). For *ka*, *vid. akafa* (1), No. i.

<sup>4</sup> *Ziululuke . . . zimveke*. Both subj. Let these things be . . . these things must be . . .

<sup>5</sup> *Akauza*. Goes and (*ka*) tells.

<sup>6</sup> *Takandifunsirani*. Go and ask for me (*vid.* note on *adzatilondere* (8), No. i.).

<sup>7</sup> *Pano taona nsengwa*. Cf. *waona nsengwa*, ¶ i., *Za Chikuta*, No. v.

<sup>8</sup> *Tsogolani mwati pambuyo*. Trans. "First of all you must return;" for *tsogolani*, vid. note, *atsogola atumiza* (2), No. iii. Note this rather unusual use of *kuti* with *pambuyo* (cf. use in formation of a certain class of adjectives, as *bi*, *mya*, *pyu*, etc.).

<sup>9</sup> *Tidakafunsa . . . akadawira*. Trans. "When we have asked . . . if she consents" (vid. note on *akafa* (1), No. i.).

<sup>10</sup> *Yemwe wachenjera*. *Kuchenjera* here used is the sense of the girl being no longer a child, but one who has become a woman.

<sup>11</sup> *Auje . . . nao*. Plural of respect.

<sup>12</sup> *Yomwe ija*. *Mirandu*, understood. *Mlandu* does not necessarily mean a quarrel, but any inatter that requires to be discussed by two parties.

<sup>13</sup> *Abwere*. Must come.

<sup>14</sup> *Ngābwere*. Vid. note on *ngādzimuka* (88), No. i.

<sup>15</sup> *Nayu muntu wanu*. Vid. note on *nyumba yanu nai* (60), No. ii.

<sup>16</sup> *Mbakuti*. Vid. *Cyclo. Dictionary*, *mba* ii., p. 324.

<sup>17</sup> *Pikireni*. Cook for me.

<sup>18</sup> *Nafenso*. Lit. With us also, i.e. on our part also; for *na*, vid. note on *nyumba yanu nai* (60), No. ii.

<sup>19</sup> *Kupika n'kwache*, *kusinja n'kwache*. Here the infinitive is used as a noun. Lit. Cooking is hers, pounding is hers.

<sup>20</sup> *Nyalo*. Perhaps.

<sup>21</sup> *Momwe tisanaone pogwira kasu lache*. A very polite way of telling the man he will have to do that part of the work himself.

<sup>22</sup> *Kunka kwao*. Vid. note on *kunyamuka kunka* (29). No. i.

<sup>23</sup> *M'bwalo*. Vid. note on *asolokazi* (38), No. ii.

<sup>24</sup> *Osagona*. Without sleeping (vid. note on *antu osa-dziwa* (11), No. i.).

<sup>25</sup> *Kufkira*. Vid. note on *mpaka kufkira* (15), No. v.

<sup>26</sup> *Osaonana ndi mpongozi wache*. *Mpongozi* = mother-in-law, but is also a generic term applied to father-in-law, son-in-law, daughter-in-law. Father-in-law is often expressed by *mfumu ya kuka*, *kuka* having here its common meaning of any hut occupied by a married man. Son-in-law is also *nkamwini*. Other relations are: *'Tate*, generally plur. *atale*; *bambo tata*, the last a child's word, meaning father, and also uncle. *Mai*, *amai* (plur.), *mámá* (what an infant calls its mother), meaning mother, also

aunt. *Mbale*, plur. *abale*, brother, sister, but really a term of address, meaning any person who bears the same clan or animal name as the speaker. (A brother talking of a sister will generally say *mlongo*, and vice versa.) *Gogo*, grandmother; *malume*, grandfather (*Gogo*, also the old woman who looks after the *kuka* hut). The relationship (1) of a person to the child of an uncle or aunt on his mother's side is *chisiwani*, i.e. they are cousins (they may marry—*vid.* note above on *ukwati*); (2) of a man to the children of his aunt on his father's side, also *chisiwani*; (3) of a man to the children of an uncle, *chibale*, that is, brother or sisterhood (they cannot marry—*vid.* notes on *Anapiri*, No. i.). A man's social relationship with his wife's mother immediately on his marriage undergoes a change. They avoid each other on every occasion, and should they meet by chance, cover over their faces and run away from each other. All this is from some sense of shame and modesty which hardly finds a counterpart among civilized nations, and has, of course, nothing to do with the fact that the son-in-law has to perform various menial acts of service for his wife's mother and relations.

27 *Kutawa kwandikhola*. Almost exactly the English, I am sick of running away. The infinitive here used as a noun (*vid.* above, *kupika n'kwache*); *kwandikhola*, pres. perf. tense (*vid.* note on *pandikhola*<sup>(9)</sup>, No. vi.).

28 *Ndiye kutenga*. *Vid.* note on *ndi kulonda*<sup>(26)</sup>, No. i.

29 *Iri chifundire*. *Vid.* *Manual*, p. 200.

30 *Akafundula*. Goes and (*ka*) uncovers.

31 *Namwaimwa*. This form of the verb we do not consider as separate from the ordinary reduplication of the infinitive mood so often met with, e.g. *kubvinabvina*, *ku-funafuna* (*vid.* note on *madzulodzulo*<sup>(10)</sup>, No. i.). The *i* in *imwa* is simply the prefix to certain short words, as seen in the imperative mood, when such words as *kumwa*, *kunka*, *kudza*, *kupa*, *kuta* are used, in which it is prefixed for the sake of euphony, e.g. *idza kuno*; so also *namwa imwa*.

32 *Tafundulana tata*. *Vid.* note on *pamene ameta ata*<sup>(25)</sup>, No. v.

#### No. IX. (ZA KACHISI.)

*Kachisi* is a small model of an ordinary *hut*, standing about two feet high; sometimes two or three are built close together, generally in the village, sometimes in the

bush. The offering is pushed in at the doorway. Used when prayers are to be offered for rain.

<sup>1</sup> *Ikakana*. *Vid.* note on *akafa* (1), No. i.

<sup>2</sup> *Tikayesere*. We must go and (*ka*) try.

<sup>3</sup> *Kukusula*. *Vid.* note on *kukusula* (26), No. vi.

<sup>4</sup> *M'manja*, *m'manja*. Just as we say in English, a handful, meaning a small quantity, not literally.

<sup>5</sup> *Tikangoyesera*, *dzikakatichima* . . . *pompo*. Lit. We can only go and try. If these things baffle us, let them go and baffle us there, *i.e.* It is no good giving up until we have made the attempt.

<sup>6</sup> *Naperatu ndi kusinja*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>7</sup> *M'mawa mwache*. *Vid.* note on *madzulo ache* (6) No. vi.

<sup>8</sup> *Kutacha*. *Vid.* note on *atafa* (2), No. i.

<sup>9</sup> *Chiuta*. *Vid.* note on *nakatenga mizimu* (21), No. vi.

<sup>10</sup> *Watumira*. *Watumira* = *wa-ti-umira*; *ira*, applied form of verb (*vid.* note *adzatilondere* (8), No. i.), here translate, "against."

<sup>11</sup> *Tipasuke*. We must be destroyed.

<sup>12</sup> *Nao msunje*. *Vid.* note on *nyumba yanu nai* (60), No. ii.

<sup>13</sup> *Tirikunipatsa*. *Ni*, obj. pro., 2nd pers. plural.

<sup>14</sup> *Nkulungwani*. *Vid.* note on *ntungululu* (18), No. iv.

<sup>15</sup> *Pepa*, *pepa*. Pardon, pardon. *Kupepeza*, to beg pardon. It is the exact equivalent of the English.

<sup>16</sup> *Namanka alikumwetsa*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>17</sup> *Kunyika*. As *kubviika*.

<sup>18</sup> *Tsitu tsitu*. Of clouds, thick, rolling up.

#### No. X. (ZA ULA.)

*Ula*, lots; *maula*, plural, seldom used; by metonymy, the man who uses the lots; *kuombeza ula*, to consult the lots. The following are some of the methods employed in divination—

(1) *Ula wa ngomwa*. Lots made from the fruit of the *ngomwa* tree. The fruit when dry is cut in two by using a red hot knife. Ten little pieces are thus made, five are held in each hand, and then cast on the ground, when the oracle man pretends to read from the position in which they fall the answer to the question put.

(2) *Ula wa mapazi a njobra*. Lots made from the horny bottom of an elephant's foot, used as above.

(3) *Ula wa nsupa*. They take a dried gourd, the inside of which has been cleared out, and bore a small hole at each side and fill up the gourd with water. Then they take beeswax and stop up one of the holes, and on turning the gourd upside down the water no longer runs out of the second little hole (as the air pressure has been removed). The *ula* man then takes little pieces of straw an inch or two long, and, holding the gourd with the hole downward, pushes them up into the gourd; some go right in, others fall out, "are spat out" (*kulabvula*), as they say, and from this the *ula* man reads "yes" or "no" to questions put.

(4) *Ula wa mpinde*. Two little mats about 12" x 6" are woven out of bango reeds. They are placed one on top of the other, and fastened together at one end. The two loose ends of the mat are then rolled up. The two ends that are fastened together are held between the finger and thumb, the two other ends being prevented from uncurling by a slight pressure of the thumb. The *ula* man then puts a question, and releases the pressure of his thumb from the two rolled-up ends, when they unravel themselves, and according to the manner in which they do so, his question is answered in the negative or affirmative.

(5) *Ula wa kanyimbi*. A little mat is spread on four posts stuck in the ground, and at one end a little stick is set up. On the right and left of the stick some ashes are sprinkled. A stuffed civet-cat is placed on the mat and pushed along it by its tail. Should it go in the direction of the stick, that is, "to the grave," the person who is sick will not recover. If it heads towards the right, it is the spirit of some male ancestor that is causing the illness, if to the left, it is the spirit of some female relation.

(6) *Ula wa kamba*. As above, only a tortoise is used in place of the civet-cat.

(7) *Ula wa nyanga ndi chiko*. They take a small gourd-cup, notch it round the edge at four places, take the horn of some small antelope and fill up the hollow end with wax, placing the horn in the cup. The cup with the horn in it is held in one hand and a *tseche* rattle in the other. The various notches represent different spirits, and according as the horn, when the cup is shaken about, leans against one or the other of these notches, the spirit is determined on. Which done they can proceed to propitiate it in the usual manner.

(8) *Ula wa tabwa ndi nsungwi*. A smooth piece of

wood is placed on the ground. Several little pieces of wood, cylindrical in shape, are bored through the centre. These are taken, spat on, and rubbed between the hands. One is selected and put on the end of a thin piece of split bamboo. The other end of the bamboo is held between the finger and thumb, and the end with the little piece of wood on it is placed on the board and slowly pushed along it by the hand holding the end of the bamboo. By a certain action of the wrist (which can be learned in a few minutes), the little bit of wood on the end of the bamboo can be made to stop as if held back by some unseen agency, while the person holding the bamboo is apparently making every effort to force it on, until the lath of bamboo turns round, and the little piece of wood springs backwards. The effect is very curious until one knows how it is done. The person holding the end of the bamboo can at will make the little piece of wood advance all the length of the board if he so wishes.

(9) *Ula wa nsupa ndi chingwe*. One end of a piece of string is fastened on to a rafter of the hut roof, the other end reaching to the ground. A little gourd-cup is bound round the centre with a piece of string. A loop is made in the string on the side of the gourd, and the string reaching to the roof is passed through this loop. The *ula* man sits on the floor holding the string taut in his hand. He jerks the gourd up the string to the top, and, according as to whether it sticks or comes sliding down again, makes his divination.

(10) *Mzimu*. The spirits of the dead are supposed to enter into and possess the living in order that their wants may be made known. Fevers and deliriums are especially ascribed to such spirit influence, and in many cases a man or woman pretends to be possessed. During the time a person is under such supposed spirit influence, he or she is eagerly resorted to and consulted on any matter on which information is required. The questions put are supposed to be answered, not by the person himself, but through him, by the spirit of some dead one who has temporarily taken up his abode in the body of the living.

(11) *Mwio*. A little bird, whose cry is *mwio! mwio!* It is consulted thus—*Mwio, mwio, tandiombeza ula, kodi ndi mzimu, mzimu, mzimu, wa mpongo, mpongo*, etc. “*Mwio, mwio, consult the lots on my account, is it a spirit, a spirit, a spirit (the bird is going on with its plaintive cry), a male spirit, a male spirit?*” When the bird suddenly stops crying “*mwio*,” that is “*Yes*” to the question put last.

The *ula* man is constantly resorted to for all sorts of cases : theft, witchcraft, bad dreams, illness, hunting, war, journeys, and to find the meaning of any bad omen a person may have met with.

<sup>1</sup> *Muntu akadwala*. *Vid.* note on *akafa* (1), No. i.

<sup>2</sup> *Anka alikufuna*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>3</sup> *Ula*. *Vid.* note on *ku ula* (43), No. ii.

<sup>4</sup> *Zikomo*. This word is the nearest equivalent of the English "Thank you" and "If you please." *Zikomo mchere*, Please give me salt ; and when received, *Zikomo Pete*. Among the Angoni, among a crowd of natives of whom one only is the actual recipient, all will give thanks. *Zikomo* appears really to be used in connection with the clan animal names (*vid.* note, *Anapiri* (47), No. i.), and having something of the meaning of "Hail to him of the buffalo clan," or whatever the person's name may be. This is borne out by the word *kuonga*, which is used in the sense of to give thanks, that is, to honour the giver by naming him by his clan name (cf. *chiwongo*). *Zikomo* is commonly used, as here, by a person when entering another's hut to draw the inmate's attention, really only an extension of above. *Wodi wodi*, *icho icho*, are also used thus.

<sup>5</sup> *Momuno*. Note the difference in the meaning of *momo* and *momuno*, as seen in the following sentences—

(1) *Pitani momuno*, Come in (the speaker is *in* the hut).

(2) *Pitani momo*, Come in (both are *outside* the hut).

<sup>6</sup> *Tadzera inu . . . mungatilondere*. The applied form of the verb, trans. by "to" and "for" respectively (*vid.* note on *adzatilondere* (8), No. i.).

<sup>7</sup> *Kodi mwadwaza*. *Kudwala*, to be ill ; *kudwalitsa*, to make ill, or to be very ill ; *kudwaza* has the somewhat curious meaning of to have some one who is connected with one who is ill.

<sup>8</sup> *Kalikudwala n'kamwana*. *Kamene* understood (*vid.* note on *ayamba kusamba ndi* (30), No. ii.).

<sup>9</sup> *Ndimuke*. I must go.

<sup>10</sup> *Dzisolo*. Same root as *msolokazi* (*vid.* note *asolokazi* (38), No. ii.).

<sup>11</sup> *Mzimu wa gogo*. *Vid.* note on *Mbuya* (9), No. iv.

<sup>12</sup> *Ndiyabvuma*. This word is found only in connection with the lots being archaic ; perhaps = *ndabvomera* (?).

<sup>13</sup> *Ndzukulu*. Here, grandchild.

<sup>14</sup> *Mundionera*. *Vid.* note on *mudzionera ife* (30), No. vii.

<sup>15</sup> *Nayo nkuku*. *Vid.* note on *nyumba yanu nai* (60), No. ii.

<sup>16</sup> *Ulikutengera muntu.* Applied form of verb; here translate by "On account of which."

<sup>17</sup> *Kanterera.* A little child.

<sup>18</sup> *Kadzienda.* *Vid.* note on *adzimra yeka* (<sup>16</sup>), No. i.

<sup>19</sup> *Ngati.* As. *Vid.* note on *ngati* (<sup>53</sup>), No. i.

<sup>20</sup> *Musaonerapo.* You must not see fit.

<sup>21</sup> *Mutengera muntu.* Applied form of verb; trans. by "for the sake of."

<sup>22</sup> *Dziwindi.* Liver.

<sup>23</sup> *Ku mitu.* *Vid.* note on *ku myendo* (<sup>79</sup>), No. ii.

<sup>24</sup> *Tauipera.* *Ni,* you, obj. pro. 2nd plur.

<sup>25</sup> *Ndi kukondwa.* *Vid.* note on *ndi kulonda* (<sup>26</sup>), No. i.

<sup>26</sup> *Kukusula.* *Vid.* note *kukusula* (<sup>26</sup>), No. vi.

<sup>27</sup> *Ntungululu.* *Vid.* note *ntungululu* (<sup>18</sup>), No. iv.

<sup>28</sup> *M'mawa mwache.* *Vid.* note *madzulo ache* (<sup>6</sup>), No. vi.

<sup>29</sup> *Nadia.* The common custom with regard to all such offerings or sacrifices is to expose them, perhaps one night, and on removal to eat or drink the same themselves. The spirit to whom the offering was made is supposed to have taken the essence out of the thing offered, what is left being the material substance only, with the essence removed.

#### NO. XI. (ZA UZIMBA.)

The arts of war and hunting are very much akin. The weapons used in the hunt are for the most part those employed in war, though knobkerries with a shorter stieck are sometimes used in hunting to facilitate throwing where there are trees. All the military terms used in war are also used of the chase.

<sup>1</sup> *Muntu akafuna.* *Vid.* note on *akafa* (<sup>1</sup>), No. i.

<sup>2</sup> *Kumema.* *Vid.* note on *amema* (<sup>50</sup>), No. ii.

<sup>3</sup> *Uzimba.* The hunt.

<sup>4</sup> *Pitani mulikumema.* *Vid.* note on *ndi kulonda* (<sup>26</sup>), No. i.

<sup>5</sup> *Mudzikauza.* Trans. "You must go and tell." *Dzi, vid.* note on *adzimva yeka* (<sup>15</sup>), No. i.; *ka, vid. akafa* (<sup>1</sup>), No. i.

<sup>6</sup> *Kwakuti.* *Vid.* note on *nsaru yakuti* (<sup>9</sup>), No. vii. *Kwakuti,* to such and such a place.

<sup>7</sup> *Ndiko.* It is there.

<sup>8</sup> *Mbwaani.* *Uzimba* understood; *mbwaani=ndi bwa ani.*

<sup>9</sup> *M'mawa mwache.* *Vid.* note on *madzulo ache* (<sup>6</sup>), No. vi.

<sup>10</sup> *Akola agaru ao.* Dogs when led are generally fastened thus :—A string is tied round their necks, and to this is fastened a stick, close up to the neck, and to the other end of the stick is fastened a string which is held in the hand. The stick is called *chigologolo*. It is to prevent the dog biting through the string.

<sup>11</sup> *Mikondo.*, *Nkhondo* (*k* aspirated), *ya za* class, is war, anything that comes to destroy ; *nkondo* (unaspirated *k*), *wa ya* class, is a spear ; *ntungo*, also a spear.

<sup>12</sup> *Natsogoza.* Causative, and make go in front.

<sup>13</sup> *Ali.* *Vid.* note on *ali* (73), No. ii.

<sup>14</sup> *Kumata.* *Vid.* note on *amkumatitsa* (15), No. ii.

<sup>15</sup> *Ponikira.* *Kunika*, a military term, to allot various companies of warriors their positions prior to making an attack on a position. Here used in the same way of the hunt and hunters.

<sup>16</sup> *Lipondo.* A wing, a flank of an army. Here of a hunt.

<sup>17</sup> *Namuka alikuwamba.* *Vid.* note on *ndi kulonda* (26), No. i. *Kuwamba* is to make a general advance on a position, the formation being a single line with a centre and right and left wings a little in advance. Not to be confused with *kuwanda* and *kuwamba*, to dry before a fire.

<sup>18</sup> *Akabwcreza.* *Kubwereza*, to do anything a second time.

<sup>19</sup> *Msomole.* *Vid.* note on *ndiyapeya* (12), No. vii.

<sup>20</sup> *Nkana.* Even if.

<sup>21</sup> *Atangolasa.* *Vid.* note on *atafa* (2), No. i.

<sup>22</sup> *Nyama nja yemwe.* This is the native law with regard to the possession of an animal whom one has only wounded and another afterwards killed.

<sup>23</sup> *Yozengerana.* *Kuzenga*, to dispute.

<sup>24</sup> *Wayamba ndi garu wanga.* *Amene* understood (*vid.* note on *ayamba kusamba ndi* (30), No. ii.).

<sup>25</sup> *Usali iwe.* *Vid.* note on *kuti musali inu* (64), No. i.

<sup>26</sup> *Chokachokacho.* *Vid.* note *chokachokacho* (78), No. ii.

<sup>27</sup> *Ngābuguduke.* *Vid.* note on *ngādzimuka* (88), No. i.

<sup>28</sup> *Zitawa poyerā.* They run from the open ; *zitawira poyerā*, they run to the open (cf. *kubwere ku*, *kubwerera ku*, *vid.* note on *ku* (8), No. iv.).

<sup>29</sup> *Ulimbo.* A shrub, often found growing out of the trunk of some other tree. The fruit when ripe is red, four or five berries grow close together, the inside of the fruit is a sticky, viscid substance, which does not coagulate ; it is smeared on sticks to catch birds with.

<sup>30</sup> *Magoba*. As *deka*; *ngombero* (vid. *Cyclo. Dictionary*, note on *ngombera*, p. 440).

<sup>31</sup> *Mleka*. Track, spoor, of mice only.

### No. XII. (ZA MABISALIRA.)

<sup>1</sup> *Kukafuna*. *Vid.* note on *aka/a* (1), No. i.

<sup>2</sup> *Mukandilondere*. You may go and (*ka*) follow up for (expressed in applied form of verb) me.

<sup>3</sup> *Madzulodzulo*. *Vid.* note on *madzulodzulo* (10), No. i.

<sup>4</sup> *Adzera*. Pres. perf. tense.

<sup>5</sup> *Apeka moto*. *Vid.* note on *apeka moto* (29), No. iii.

<sup>6</sup> *Pamene*. *Vid.* note on *pamene akumba* (14), No. ii.

<sup>7</sup> *Lobadwa nolo*. Which he was born with.

<sup>8</sup> *Ine ndine malombolo*. *Vid.* note on *ndiwe* (60), No. i.

<sup>9</sup> *Abwerera*. *Kubwera*, to come; *kubwerera*, to return. *Kubwera ku*, to return from; *kubwerera ku*, to return to.

<sup>10</sup> *Chokachokacho*. *Vid.* note on *ehokachokacho* (78), No. ii.

<sup>11</sup> *Ndi kubangula*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>12</sup> *Nd'ani ani*. *Nd'ani ani* = *ndi-ani-ani*. Reduplication of the interrogative pro. Trans. "Whoever can it be?" (*vid.* note on *madzulodzulo* (10), No. i.). Note in the questions, What is your name? What is his name? etc., *ani* and NOT *ndani* is the interrogative pro., *nd'ani* is *ndi*, the copula, and *ani*, and when a native says, "Dzina lako *nd'a'ni*," he is really saying, "Your name, who are you?" In other words *nd'ani*, in *dzina lako nd'ani*, is the simple copula, the pro. being understood, the full phrase being, *dzina lako ndiwe ani*, and *dzina laehe nd'ani* is *dzina laehe ndiye ani*.

<sup>13</sup> *Tikanuwone*. Trans. "Let us go and see him."

<sup>14</sup> *Poteropo*. As it were there.

<sup>15</sup> *Ali*. *Vid.* note on *ali* (73), No. ii.

<sup>16</sup> *Ngānke*. *Vid.* note on *ngādzimuka* (88), No. i.

<sup>17</sup> *Kuti mulikuyesa*. If it be you suppose (*vid.* notes on *kuti musali inu* (64), and *mwayesa* (74), No. i.

<sup>18</sup> *Chokachokacho*. *Vid.* note on *chokachokaeho* (78), No. ii.

### No. XIII. (KUKUSULA KWA ANGONI.)

It will be seen from the account here given, that even in a case where the want of rains threaten to cause a famine, that it is not always to Chauta that prayer is offered up, as here we have a spirit who is propitiated (*vid.* note on *nakatenga mizimu* (21), No. vi.).

<sup>1</sup> *Pa ula.* *Vid.* note on *ku ula* (<sup>43</sup>), No. ii.

<sup>2</sup> *Kukaombeza.* *Vid.* note on *akafa* (<sup>1</sup>), No. i.

<sup>3</sup> *Nimirira niti.* *Vid.* note on *nasengeratu* (<sup>31</sup>), No. i., *ikafa* (<sup>1</sup>), No. iii., and *naimirira* (<sup>41</sup>), No. v.

<sup>4</sup> *Gogo.* Here meaning some former head of the *kuka* hut.

<sup>5</sup> *Wabvuma.* *Vid.* note on *ndiyabvuma* (<sup>12</sup>), No. x.

<sup>6</sup> *Chiwindi.* Liver.

<sup>7</sup> *Kuka.* *Vid.* note on *kuka* (<sup>71</sup>), No. ii.

<sup>8</sup> *Ku mitu.* *Vid.* note on *ku myendo* (<sup>79</sup>), No. ii.

<sup>9</sup> *Nayo.* *Vid.* note on *nyumba yanu nai* (<sup>60</sup>), No. ii.

#### NO. XIV. (ZA MALIRO A ASUTU.)

<sup>1</sup> *Asutu.* *Vid.* note on *Afo* (<sup>32</sup>), No. iii. Here, The Achewa.

<sup>2</sup> *Ikafa.* *Vid.* note on *akafa* (<sup>1</sup>), No. i., and *ikafa* (<sup>1</sup>), No. iii.

<sup>3</sup> *Kunka ku manda.* *Vid.* note on *kunyamuka kunka* (<sup>29</sup>), No. i.

<sup>4</sup> *Mudzi.* *Vid.* note on *mudzi* (<sup>16</sup>), No. ii.

<sup>5</sup> *Ngati.* As if (*vid.* note on *ngati* (<sup>53</sup>), No. i.).

<sup>6</sup> *Kwina alikuja.* Though they are going to die (*vid.* note on *kwina* (<sup>14</sup>), No. iii.).

<sup>7</sup> *Pamene atero.* *Vid.* note on *pamene akumba* (<sup>14</sup>), No. ii.

<sup>8</sup> *Chamba.* A dance.

#### NO. XV. (MFUMU YA KUKA NDI MKAMWINI.)

This, and the stories following, have been selected with a view of being of some little interest to folk-lore lovers at home. The task of getting together even a few such examples of *original* native tales is not easy. The rapid strides civilization has made among these natives, introducing in its train many of our own fairy tales, fables, and the well-known Biblical stories, makes it difficult in many instances to be sure if the story you are listening to is of native origin. In time the natives themselves come to be unable to distinguish the new from the old, and will relate a story (whose resemblance to some allegory or parable of our own is too striking to be merely a coincidence) as being one of their own. On the other hand, again, there are tales which, though bearing some resemblance to our own well-known folk-lore and mythology, have a distinct origin and an independent source,

and the task of eliminating these is one of much interest. But, quite apart from their ethnological value, any stories from the mouth of a native (who has not had direct contact with civilization as represented by the missionary) are of value, as being the very best way of gaining a colloquial knowledge of the language, showing as they do its idioms, syntax, and grammar, in their purest and most natural form, in a way that halting replies to single questions put by an interlocutor could never do, and occasionally giving one glimpses into native humour and character that could not otherwise have been obtained.

The plot in a native story is generally one of the following—

(1) Where one animal makes a laughing-stock of another, but is itself held up to ridicule.

(2) Where two animals make a covenant of friendship, each in turn doing the other some service.

(3) Where one very small animal outwits some very big one, exemplifying the proverb that wisdom is more than strength.

(4) A number of stories in which people do or do not disdain to pick up some trifle, for which at the time there is no apparent use, but which after becomes of the greatest service.

<sup>1</sup> *Mfumu ya kuka*. Vid. note on *kuka* (71), No. ii. *Kuka* is here used in the sense of the hut of any married man.

<sup>2</sup> *Mkamwini*. A son-in-law.

<sup>3</sup> *Mpongozi*. Here, father-in-law.

<sup>4</sup> *Nsanja*. Also *chidindiro*; *Tsanja* is a shelf in a hut, above the fire.

<sup>5</sup> *Anakasulitsa*. *Ka*, went and (vid. note on *akafa* (1), No. i.).

<sup>6</sup> *Napatsa*. Vid. *Manual*, p. 88, note on historical or narrative form of verb.

<sup>7</sup> *Mibri nai*. Vid. note on *nyumba yanu nai* (60), No. ii.

<sup>8</sup> *Mudziyanganira*. You must keep a look out (vid. note on *adzimira yeka* (15), No. i.).

<sup>9</sup> *Niwandawanda*. Vid. note on *naserenzeratu* (31), and *madzulodzulo* (10), No. i.

<sup>10</sup> *Kudzaendera*. For *dza*, vid. note on *akafa* (1), No. i. The applied form of the verb gives the idea that the walking is done with a purpose, namely, that of looking at the things in the garden, e.g. *Alikuendera ku Blantyre* means he is walking to Blantyre with some end in view, to buy something, or see some one; *Alikuenda ku Blantyre* means he is walking to Blantyre, simply stating the fact of the person walking, without implying any purpose.

11 *N'kulasa.* *N'* = *ndi*, and. Trans. "And how am I to wound?" etc.

12 *Nayo nkanga.* *Vid.* note on *nyumba yanu nai* (60), No. ii.

13 *Antu aja apa.* Note this form of sentence; the woman refers to her husband in the 3rd per. plur., lit. those people have gone and, etc. Done disrespectfully.

14 *Nduwambe.*

15 *Anagwira moyo.* *Vid.* note on *akaona moyo* (10), No. v.

16 *Mutandifunsira.* *Tandifunsira*, imperative. Note the curious use of *nu*.

17 *Kuti udzikala.* *Vid.* note on *adzimva yeka* (15), No. i.

18 *Osamayang'ana.* Without keeping a look out (*vid.* note on *antu osadziwa* (11), No. i.).

19 *Nanenso.* I in my turn.

#### No. XVI. (KAMBA NDI GWAPE.)

This is the native version of our story of the Hare and the Tortoise, but is entirely original.

1 *Anapikana . . . Gwape.* Lit. They had a discussion, and the Tortoise and the Antelope.

2 *Anadawira.* *Kudawira*, to answer.

3 *Kukauza.* *Vid.* note on *akafa* (1), No. i.

4 *Titamangire.* We must run. Subjunctive.

5 *Mpambo.* *Vid.* note *mpambo* (36), No. i.

#### No. XVII. (NSATU YA MITU IWIRI.)

1 *Chokachokacho.* *Vid.* note on *chokachokacho* (78), No. ii.

2 *Nitsokomola.* *Vid.* note on *nasenzeratu* (31), No. i.

3 *Alikundiyesenza.* *Kuyesenza*, to imitate.

4 *Nd'ani.* *Nd'ani* = *ndi ani*; *ndi*, the simple copula (*vid.* note on *nd'ani ani* (12), No. xii.).

5 *Kamwiyang'aneni.* You must go and (*ka*) look (*vid.* note on *akafa* (1), No. i.).

6 *Mukamfeza, mukampe.* Trans. "If you find him, kill him"; but *vid.* note on *akafa* (1), No. i.

7 *Ananka alikulondalonda.* *Vid.* note on *ndi kulonda* (26), No. i.

8 *Akati atsokomole.* When he would cough.

## No. XVIII. (KACHIRAMBE.)

<sup>1</sup> *Ana a akazi.* Girls.

<sup>2</sup> *Tikachere.* *Ka=go* and (*rid.* note on *akafa* <sup>(1)</sup>, No. i.).

<sup>3</sup> *Ana inu.* This is the common mode of address among young people, lit. you children (you girls, you fellows).

<sup>4</sup> *Ndafitsa.* *Kufitsa*, to have enough, to have all you want.

<sup>5</sup> *Ndi liti ndi liti.* Lit. and when and when, *i.e.* whenever.

<sup>6</sup> *Yanga nsengwa.* *Vid.* note on *ziwiri* <sup>(5)</sup>, No. v.

<sup>7</sup> *Nd'ani.* *Vid.* note on *nd'ani ani* <sup>(12)</sup>, No. xii.

<sup>8</sup> *Analandula.* *Vid.* note on *alandula* <sup>(46)</sup>, No. ii.

<sup>9</sup> *Nyalo.* Perhaps, may be.

<sup>10</sup> *Ndiye.* Emphatic : it is she.

<sup>11</sup> *Anamuka alikulonda.* Note, the sudden change of tense from past to the tense of present continued action, might be expressed also by the infinitive (*vid.* note on *ndi kulonda* <sup>(26)</sup>, No. i. *Vid.* note on *anatenga . . . nacheloka* <sup>(15)</sup>, No. xx.

<sup>12</sup> *Nd'ani.* *Vid.* note above on *nd'ani*.

<sup>13</sup> *Ndikabala.* *Vid.* note on *akafa* <sup>(1)</sup>, No. i.

<sup>14</sup> *Kunka ku madzi.* *Vid.* note on *kunyamuka kunka* <sup>(29)</sup>, No. i.

<sup>15</sup> *Chokachokacho.* *Vid.* note on *chokachokacho* <sup>(78)</sup>, No. ii.

<sup>16</sup> *Ndidia iwe amene.* You (emphatic) are the one I shall eat.

<sup>17</sup> *Toto.* *Toto*, to express emphatic refusal to do a thing.

<sup>18</sup> *Igwanso.* *Vid.* note on *namwa imwa* <sup>(31)</sup>, No. viii.

<sup>19</sup> *Nyamu, pi!* Trans. "Heave ho, bang!" *nyamu*, adverb from *ku nyamula*.

<sup>20</sup> *Ukadikire.* You must go and wait.

<sup>21</sup> *Nyalo.* Perhaps.

<sup>22</sup> *Anafitsa.* *Vid.* note above on *ndafitsa*.

<sup>23</sup> *Kwina.* *Vid.* note on *kwina* <sup>(14)</sup>, No. iii.

<sup>24</sup> *Ali.* Says he (*vid.* note on *ali* <sup>(73)</sup>, No. ii.).

<sup>25</sup> *Ndidakutani.* What did I do to you?

<sup>26</sup> *Anapepeza.* *Vid.* note on *Pepa pepa* <sup>(15)</sup>, No. ix.

<sup>27</sup> *Mlandu uta m'pa kamwa.* Lit. The affair is finished in the mouth, *i.e.* let my apologies suffice without the case being brought up for trial.

## No. XIX. (KALULU NDI MKANGO.)

<sup>1</sup> *Kuti adzipa.* That he might kill (*vid.* note on *adzimva yeka* (15), No. i.).

<sup>2</sup> *Wandipachikira.* The applied form of the verb does not here mean, *for me*; it can almost be rendered by a phrase, "out of my reach."

<sup>3</sup> *Pepani wawa.* Pardon, great chief (*vid.* note on *pepa, pepa* (15), No. ix.).

<sup>4</sup> *Kuti muli ndi ana.* *Vid.* note on *kuti musali inu* (64), No. i.

<sup>5</sup> *Ndidzikamulira.* I shall be the one to go and nurse them for you; *ni*=you, obj. pro. 2nd pers. plur., *ira*, applied form of verb "for" (*vid.* note on *adzatilo-ndere* (8), No. i.).

<sup>6</sup> *Udadawira. Kudawira,* to answer.

<sup>7</sup> *Kukasaka.* *Vid.* note on *akafa* (1), No. i.

<sup>8</sup> *Ali "Ana inu."* *Vid.* note on *ali* (73), No. ii., and *anu inu* (3), No. xviii.

<sup>9</sup> *Nali fupa.* *Vid.* note on *nyumba yanu nai* (60), No. ii.

<sup>10</sup> *M'mawa mwache.* *Vid.* note on *madzulo ache* (6), No. vi.

<sup>11</sup> *Kunka naye.* *Vid.* note on *kunyamuka kunka* (29), No. i.

<sup>12</sup> *Nayo nyama.* *Vid.* note on *nyumba yanu nai* (60), No. ii.

<sup>13</sup> *Ona nayo.* *Vid.* above.

<sup>14</sup> *Yeka yeka'yo.* *Vid.* note on *madzulo dzulo* (10), No. i. (cf. *choka-choka-cho*).

<sup>15</sup> *Wayesa muja.* You thought back there (*vid.* note on *mwayesa* (74), No. i.).

<sup>16</sup> *Momwe.* In so much as, now that I have.

<sup>17</sup> *Nadziponya yeka.* And threw himself.

<sup>18</sup> *Kukanena.* To go and (*ka*) tell (*vid.* note on *akafa* (1), No. i.).

<sup>19</sup> *Apa.* Pres. perf. tense.

<sup>20</sup> *Ndachita kupulumukira.* Trans. "I barely escaped."

<sup>21</sup> *Manja'o!* An exclamation made each time one knocks down an adversary's maize cob.

<sup>22</sup> *Mudziti.* You must say.

<sup>23</sup> *Ndi!* Spin!

<sup>24</sup> *Ndi pano ndi pano.* Lit. and here and here (cf. *ndi liti ndi liti*).

<sup>25</sup> *Kadzimvere.* Note, the *dzi* is not here the tense particle, meaning "must," otherwise the termination of the verb would be *a*; it is here the particle used to emphasize.

size the pro. (here *weka* understood), which in some sentences gives us the equivalent of our reflexive pro. e.g. *adzipachika yeka*, He hanged himself. When this particle is used to emphasize the pro. it in no way affects the termination of the verb as does the *dzi* = must, e.g.

(1) *Ndamuza kuti adzipachike yeka*, I told him to hang himself. Here *dzi* must, from the form of the verb, be the particle emphasizing the pro. *yeka*.

(2) *Ndamuza kuti adzipachika yeka*. This sentence means, I told him to hang it up himself, *dzi* here emphasizing the verb, and being the exact equivalent of the subjunctive used in example (1), i.e. *adzipachike* (*vid.* note on *adzimva yeka* (15), No. i.).

#### No. XX. (KALULU NDI NJOBVU.)

<sup>1</sup> *Kunka ku dambo*. *Vid.* note on *kunyamuka kunka* (29), No. i.

<sup>2</sup> *Niti*. *Vid.* note on *nasenzeratu* (31), No. i.

<sup>3</sup> *Ngati*. Like (*vid.* note on *ngati* (53), No. i.).

<sup>4</sup> *Ndikangoyesera . . . konko*. *Vid.* note on *tikangoyesera . . . pompo* (5), No. ix.

<sup>5</sup> *Chinyezi chiri eh*. *Chinyezi* = *myonto*. *Eh*. This is one of those words, so often met with in the language, for which it is almost impossible to find an English equivalent. For a thorough colloquial knowledge of this language, the *sine quâ non* is an immense stock of interjectional adverbs. Onomatopoeia is carried to such an extent, that not only has every sound in nature some word imitating that sound to a marvellous degree, but every feeling, action, sight, and sometimes even thought, has some interjectional adverb which strives to represent in sound the impression for the moment made on the senses.

<sup>6</sup> *Nilengeza*. *Kulengeza*, to issue a proclamation.

<sup>7</sup> *Adzimwa*. *Vid.* note on *adzimva yeka* (15), No. i.

<sup>8</sup> *Asadzanwa*. Must not come and (*dza*) drink.

<sup>9</sup> *Tidzinka ndi kufulira*. *Vid.* note on *ndi kulonda* (26), No. i.

<sup>10</sup> *Icho icho*. *Vid.* note on *zikomo* (4), No. x.

<sup>11</sup> *Kodi iwe ndiwe ani*. *Vid.* note on *nd'ani ani* (12), No. xii.

<sup>12</sup> *Atāmanga*. *Atāmanga* = *ata-a-manga*; *ata* (*vid.* note *atafa* (2), No. i.) a, obj. pro. them.

<sup>13</sup> *Tiwone n'talawa*. Trans. let me see it, and have tasted it. *N'talawa* = *ndi-ta-lawa*.

<sup>14</sup> *Nachi*. *Vid.* note on *nyumba yanu nai* (60), No. ii.

<sup>15</sup> *Anatenga . . . naimanga nank'a nakamwe . . . na-*

*choka.* *Vid.* note on *nasenzeratu* (31), No. i. Note the first verb is past tense, but in the following verbs the particle *na* of past time is omitted. This of course can be explained by saying the subject pro. (here *a*) with the conjunction *na* and the subsequent verbs take the tense from the first verb right through, that is, are all past; but the genius of this language, whose grammar and syntax are naturally free from the artificial rules that govern our own, inclines one to think that these verbs are really present tense, and the sudden change from past to present is for the purpose of making the narrative more vivid.

16 *Osandipatsa.* Trans. Without giving me. *Vid.* note on *antu osadziwa* (11), No. i.

17 *Dzandimasulani.* Come and unfasten me (*vid.* note on *akafa* (1), No. i., cf. *katenga*, go and bring).

18 *Nd'ani.* *Vid.* note on *nd'ani ani* (12), No. xii.

19 *Atānanga.* *Vid.* note above on *atāmanga*.

20 *Anamwa imwa.* *Vid.* note on *naniwa imwa* (31), No. viii.

21 *Wodi wodi.* *Vid.* note on *zikomo* (4), No. x.

22 *Ayang'ane yang'ane.* He may look and look.

23 *Poti,* “*Tsopano . . . kuchoka.*” Trans. “When he was about to say, ‘Now I must be off.’”

24 *Ati . . . ati.* This is a commonly used construction. Suppose one gives a capitao an order to transmit to another native, the capitao will begin, “He says,” then the instructions, whatever they are, and then finishes up with, “He says,” e.g. one says, “Tell What's-his-name to go and find out where the elephants are feeding.” The capitao turns to the man and says, *Ati mukafeza kumene zirikudia njobvu, ati.*

25 *Inabwera, irikulonda.* *Vid.* note above on *anatenga . . . nachoka* (15).

26 *Anadzamwa.* Came and (*na-dza*) drank.

27 *Akalulu nsanga.* *Nsanga*, not real, worthless, another branch of a family, e.g. *Angoni nsanga*, not pure-blooded Angoni.

28 *Iwo iwo.* Real.

29 *Inatera pompo.* *Ntanu* understood, or perhaps *mirandu.*

#### No. XXI. (TAMBALA NDI NAMZEZE.)

1 *Akafika.* *Vid.* note on *akafa* (1), No. i.

2 *Abwenzi lanu.* *A.* here prefix of respectful address, not the plural of *bwenzi*, which is *abwenzi*.

3 *Si'wo.* *Si'wo* for *si awo*.

4 *Ati wadula mutu wazizwa.* A native uses these words to express excessive surprise at anything, at the same

time covering his face with his arm, hence this story about the Cock, from that bird's habit of putting its head under its wing.

<sup>5</sup> *Adzidzati*. Trans. "Might come and say" (*vid. note on adzimva yeka* (15), No. i.).

<sup>6</sup> *Nadina dina*. *Kudina*, To wait (*vid. note on madzulo dzulo* (10), No. i.).

<sup>7</sup> *Anyang'ané yang'ané*. May look and look.

<sup>8</sup> *Osaona*. Without seeing (*vid. note on antu osadziwa* (11), No. i.).

<sup>9</sup> *Kunka kwao*. *Vid. note kunyamuka kunka* (29), No. i.

<sup>10</sup> *Kudzacheza*. To come and gossip (*vid. note on akafa* (1), No. i.).

<sup>11</sup> *Chikalire chomwe chija*. *Ali* understood. Trans. "He is still lying there as before."

<sup>12</sup> *Ndiwone nane*. Lit. With me I must see, i.e. I must see what I can do in my turn to be even with him.

<sup>13</sup> *Anachita kundiuzza*. He would tell me.

<sup>14</sup> *Ngati*. *Vid. note on ngati* (53), No. i.

### NO. XXII. (KAMBA NDI NYANI.)

<sup>1</sup> *Moa utapsya*. *Vid. note atafa* (2), No. i.

<sup>2</sup> *Kunka kwa Anyani*. *Vid. note on kunyamuka kunka* (29), No. i.

<sup>3</sup> *Atakwera*. They had climbed.

<sup>4</sup> *Momuno*. *Vid. note on momuno* (5), No. x.

<sup>5</sup> *Akati akwere*. When he would climb.

<sup>6</sup> *Nao moa*. *Vid. note on nyumba yanu nai* (60), No. ii.

<sup>7</sup> *Wache moa*. His beer (*vid. note on ziwiri* (5), No. x.

<sup>8</sup> *Nakaitana*. And goes and (*ka*) calls.

<sup>9</sup> *Ndiye kutsuka*. *Vid. note on ndi kulonda* (26), No. i.

<sup>10</sup> *Tsogolani mukasambe*. First of all you must go and wash (*vid. note on atsogola atumiza* (2), No. iii.).

<sup>11</sup> *M'manja*. *Vid. note on chisanbam'maso* (55), No. ii.

<sup>12</sup> *Adzapondanso*. Trans. "They come and (*dza*) tramp again" (*vid. note on akafa* (1), No. i.).

### NO. XXIII. (KAMBA NDI KAMUNDI.)

<sup>1</sup> *Adakafunsira*. The full phrase is *kufunsira mbeta*; *adakafunsira*, went and asked for.

<sup>2</sup> *Poka poka'po*. At just the same village (cf. *choka-choka-cho*).

<sup>3</sup> *Adachitira chikamwini*. *Vid. account Za Ukwati*, No. viii.

<sup>4</sup> *Akala anali ndi chuma*. Trans. "Had they had wealth."

5 *Adakalowola*. *Kulowola*, to get a wife by purchase (*vid.* account *Za Ulokazi*, No. vii.).

6 *Anāgawira*. *Nā=na-a*; divided out for them.

7 *Adzilima*. Must hoe (*vid.* note on *adzimva yeka* (15), No. i.).

8 *Ngati*. As if (*vid.* note on *ngati* (53), No. i.).

9 *Ndiwe bwenzi langa*. *Vid.* note on *ndiwe* (60), No. i.

10 *Kwachetsa*. *Kucha*, to be dawn. *Kwacha*, *kwacha*, it is dawn, it is dawn. The words a native uses to rouse his sleeping comrades. *Kwachetsa*, it has got quite light, intensive form of the verb.

11 *Kukaitana*. *Vid.* note on *akafa* (1), No. i.

12 *Mafumu*. Pluralis excellentiae.

13 *Nawenso*. Trans. "You in your turn." Lit. With you also.

14 *Litinda*. Grave.

15 *Madzulo ache*. *Vid.* note on *madzulo ache* (6), No. vi.

16 *Kunka kwao*. *Vid.* note on *kunyamuka kunka* (29), No. i.

17 *Nazo zakudia*. *Vid.* note on *nyumba yanu nai* (60), No. ii.

18 *Namwa imwa*. *Vid.* note on *namwa imwa* (31), No. viii.

19 *Anatsalitsa*. He bade him good-bye. A native on parting with another says, *T'salani bwino*, i.e. Remain well; and the other replies, *Pitani bwino*, Depart well (Depart in peace).

#### No. XXIV. (WOPUNDUKA MASO NDI WOCHOKA MSANA.)

1 *Kudzagwira*. *Vid.* note on *akafa* (1), No. i.

2 *Ukatipatsa*. Trans. "If you give us" (*vid.* note on *akafa* (1), No. i.).

3 *Tolera ine*. Pick it up for me (*vid.* note on *adzatilo-ndere* (8), No. i.).

4 *Kwatidera*. Darkness has overtaken us.

5 *Ikabwera, idzafikire*. *Vid.* note on *akafa* (1), No. i.

6 *Nd'ani*. *Ndi ani* (*vid.* note on *nd'ani ani* (12), No. xii.).

7 *Tinidiera*. We shall eat you (*ni*) up.

8 *Nafenso*. As for us. Lit. with us also.

9 *Ali*. *Vid.* note on *ali* (73), No. ii.

10 *Yanga nsabwe*. My louse.

11 *Nabo*. *Vid.* *Nyumba yanu nai* (60), No. ii.

12 *Nyanga*. *Nyanga*, plur. *minyanga*, a tusk of an elephant (*nyanga*, *ya*, *za* class, a horn); *ntete*, the nerve inside the tusk; the man who shoots the elephant should never see this tilted out (they say).

<sup>13</sup> *Ngālire.* *Vid.* note on *ngādzimuka* (88), No. i.

<sup>14</sup> *Muja.* When, somo time back.

<sup>15</sup> *N'duke duke.* May I havo my throat cut if I am lying. Tho following are somo of the oaths commonly used—

(1) *N'duke duke Mbamba che-che-te.*

(2) *N'duke kola la ngombe* (because used as a burial ground).

(3) *N'duke pa mtawa* (a tree planted at the grave).

(4) *N'duke pa nkadze.* (As above.)

(5) *N'duke bambo wanga,* by my father.

(6) *Sitingachite kufunga pa litinda.* I cannot swear by the grave, meaning, not that the person is not sure that what he says is true; but that he is so sure that he has no need to take an oath. To take an oath is *kufunga*; also *kulumbira*.

<sup>16</sup> *Michira nai.* *Vid.* note on *nyumba yanu nai* (60), No. ii.

<sup>17</sup> *Mungwakwatitsa.* *Mu-ngo-a-kwatitsa.* Just marry them to.

<sup>18</sup> *Mpande.* A round disc-shaped shell, formerly used as money.

<sup>19</sup> *Anaimirira.* *Vid.* note on *naimirira* (41), No. v.

<sup>20</sup> *Anagwirana chanza.* A sign of joy or mark of appreciation, as when any one says anything very much to the point, one takes the other's hand in his, just touching it, then each claps his own hands together.

## No. XXV. (MWAMBI—NTANU.)

<sup>1</sup> *Chakuti chakuti.* *Vid.* note on *nsaru yakuti* (9), No. iv.

<sup>2</sup> *Akalepera.* *Vid.* note *akafa* (1), No. i.

<sup>3</sup> *Baireni.* *Kubaia,* to stab; *baireni,* stab for me. When one native gives the company a riddle which they cannot answer, and they "give up," the person who gave the poser says, *Baireni*, i.e. kill for me so and so's cattle (said figuratively).

<sup>4</sup> *Kadie.* Go and eat (*vid.* note *akafa* (1), No. i.).

<sup>5</sup> *Nadia idia.* *Vid.* note on *namwa imwa* (31), No. viii.

<sup>6</sup> *Kakalondola.* It (*ka*) goes and (*ka*) . . .

<sup>7</sup> *Inichimwa.* *Ni,* obj. pro., 2nd plural.

<sup>8</sup> *Kakaiponya.* *Vid.* above, *kakalondola*.

<sup>9</sup> *Ulimbo.* *Vid.* note *ulimbo* (29), No. xi.

<sup>10</sup> *Sikaphonya'i.* *Kuphonya* (*p* aspirated), to miss, to go wide of the mark; *kuponya*=to throw.

<sup>11</sup> *Mpini.* *Vid.* note on *mthunzi* (35), No. v.

<sup>12</sup> *Chinyama . . . kuno.* This riddle is of interest as illustrating the remarkable keenness of the native's sense

of smell. Just at the end of the dry season should rain fall in a district so much as forty miles distant some natives declare they can smell it. Some of them profess to know a man of another tribe by smell alone.

13 *Mfumu idatumiza muntu*. . . . This is of course the old story of the fox, the fowl, and the wheat, but is so widely known that one is inclined to think it may be original.

14 *Mwalemera . . . sumandidia*. This proverb refers to some person whose totem is an elephant, and who, therefore, will not eat elephant's flesh, but has no scruples to enrich himself by barter of the tusks (*vid. note on Anapiri* (47), No. i.).

#### No. XXVI. (CHAMBA CHA KANONOMERA.)

1 *Muntu akadwala*. Trans. "Should a man be ill" (*vid. note on akafa* (1), No. i.).

2 *Akombeza ula*. They go and (*ka*) consult the lots (*vid. account Za Ula*, No. x.).

3 *Gogo*. Here, grandmother (*vid. note on mbuya* (9), No. iv.).

4 *Chamba*. A dance.

5 *Mundionere*. *Vid. note mudzionera ife* (30), No. vii.

6 *Nao maere*. *Vid. note on nyumba yanu nai* (60), No. ii.

7 *Mulikupera*. Here trans. (applied form of verb) by "On account of which" (*vid. note on adzati londere* (8), No. i.).

8 *Tikapika . . . tiwone*. If we cook . . . let us see.

9 *Amema*. *Vid. note on amema* (50), No. ii.

10 *Losuza*. *Kusuza*, as *kugunta*, *kukunta*.

11 *Madzulo ache*. *Vid. note on madzulo ache* (6), No vi.

12 *Kudzutsa mzimu*. Note, no *ka* is necessary, as would be if this auxiliary were ever used to express purpose, which it never is. For meaning and use of *ka* *vid. note on akafa* (1), No. i.

13 *Ndi kulira*. *Vid. note on ndi kulonda* (26), No. i.

14 *Ntenya*. *Vid. note on ntenya* (45), No. ii.

15 *Chipunga lume*. This is partly a riddle, and the answer is war—an attack at dawn.

16 *Choinjoli*. A kind of drum. It sounds *choinjoli!* *choinjoli!* *intenga*, means the spirit possesses him.

17 *Kutari . . . wanga*. The Angoni did not use bows and arrows, but these were the weapons of the Achewa; one who has been led captive thus laments.

18 *Ndi maso ache*. The play is on the word *maso*, which means both eyes and grain.

<sup>19</sup> *Chālakwa*. *Chālakwa* = *cha-a-lakwa*; *a*, obj. pro. 3rd pers., plur. Trans. "Him," plural of respect. The song means a man has several wives, but has children by none of them.

<sup>20</sup> *Chiwiri*. *Vid.* note on *kuti*, " *Tsopano . . . mata* (2), No. v.

<sup>21</sup> *Kanchipinga*. *Chipinga*, of a tribe who do homage to a chief, paying him tribute.

<sup>22</sup> *Mlombo*. A slave.

<sup>23</sup> *Mbale*. A head ring, lit. a plate, the Chingoni is *chidiodio*; among these Angoni it is not now seen. This song is supposed to have been sung by the Angoni when they first settled in this country.

#### No. XXVII. (CHAMBA CHA NTETEREZI.)

<sup>1</sup> *Tatini kokotu*. *Tatini*, imper., 2nd pers., plur. (cf. *tati chete*; *kokotu*, adv. from *kukokota*).

<sup>2</sup> *N'tandipatsa*. *Ndi* (and) *tandipatsa*.

<sup>3</sup> *Dzikala ni nzeru*. You must have sense (*vid.* note on *adzimva yeka* (15), No. i.).

<sup>4</sup> *Nubwera*. *Nu* = *ni-u*.

<sup>5</sup> *Ukakala*. If you are.

<sup>6</sup> *Chimbura*. *Vid.* note on *adzasanduka chimbura* (18), No. v.

<sup>7</sup> *Usamamenya*. You must not always be hitting.

<sup>8</sup> *Ukamenya*. You go and (*ka*) hit.

<sup>9</sup> *Momwe wagonera*. Trans. "From the way that he sleeps."

<sup>10</sup> *Ngati*. *Vid.* note *ngati* (53), No. i.

<sup>11</sup> *N'tere*. *Kutere*, to say, to do; in this manner *n'* = *ndi I*.

<sup>12</sup> *Sin'kulirani*. *Sindikulirani*; *kulira* here with its common meaning of to wish.

<sup>13</sup> *Kwacha*. Not here *kucha*, to dawn, but *kucha*, to be ripe: that is, the season of the year has come in which new huts are built. When a man takes another wife he has to build her a hut.

#### No. XXVIII. (CHAMBA CHA KANDENGA.)

<sup>1</sup> *Kukalanda*. *Vid.* note on *akafa* (1), No. i.

<sup>2</sup> *Kugunda*. To dance with a partner, the man stands behind the woman and places one hand on her shoulder.

<sup>3</sup> *N'chimera*. *N'* = *ndi*, the copula.

<sup>4</sup> *Adzaenga*. *Kuenga*, here used as *kupika*.

<sup>5</sup> *Ulanda*. As *Ulokazi*. *Vid.* *Za Ulokazi*, No. vii.

<sup>6</sup> *Chala*. When the porridge is badly made a man tells

his wife she must have made it with her finger instead of the porridge stick.

<sup>7</sup> *Gule. Chamba*, a dance.

No. XXIX. (CHAMBA CHA CHITOTO.)

<sup>1</sup> *Ntengano*. A noun; *n*, formative; verb, *kutengana*. This song means a man has died, and shortly afterwards his wife dies too, then they say one has taken the other.

<sup>2</sup> *Tambala walira*. As much as to say, the world still goes on, here is another day.

<sup>3</sup> *Mwiyang'aneku mimba*. Cook him good things to eat, and thus gain his affection.

<sup>4</sup> *Achikwata*. *Vid.* note on *adzimva yeka* (15), No. i. This *chi* appears to be an archaic form of *dzi*, and seems to prove that the Rev. D. C. Scott's supposition, that *dzi* is the rep. pro. of *chintu*, *zintu*, and is used "to emphasize the substantive idea contained in the verb," may be correct.

No. XXX. (CHAMBA CHA KUNJU.)

<sup>1</sup> *Nzinyai*. A girl's name.

<sup>2</sup> *N'sanaione*. *N' = ndi*, I. Trans. "Which I have not yet seen."

<sup>3</sup> *Bwerera*. *Vid.* note on *ku* (8), No. iv.

<sup>4</sup> *Akayamba*. *Vid.* note on *akafa* (1), No. i.

<sup>5</sup> *Tan'patsa*. *N' = ndi*, me. A native always washes his hands before eating.

<sup>6</sup> *Mwan'tukwana*. *Mwanditukwana*.

No. XXXI. (NYIMBO ZINA.)

<sup>1</sup> *Mwezi uwale uwale*. This song of the night-jar is sung rapidly, in a high key, in the exact imitation of the bird's cry. When once one knows the words, when one hears the bird itself it requires little imagination to make it appear to sing the words.

<sup>2</sup> *Chisali*. *Vid.* note on *kuti musali inu* (64), No. i.

<sup>3</sup> *Chilema*. The deformity is the enormous mouth the bird has for its size.

<sup>4</sup> *Chule iwe*. Sung in a jumpy, jerky manner, to imitate the movement of a frog.

<sup>5</sup> *Icha*. *Vid.* note on *namwa imwa* (31), No. viii.

<sup>6</sup> *Bakala*. *Vid.* *Manual*, p. 160.

